

THE
P L A Y S
OF

WILLIAM SHAKSPEARE.

VOLUME THE TWENTY-THIRD.

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OF
WILLIAM SHAKSPEARE.
VOLUME THE TWENTY-THIRD.

CONTAINING
OTHELLO.

B A S I L:

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O T H E L L O.*

VOL. XXIII.

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* OTHELLO.] The story is taken from *Cynthio's Novels*.

POPE.

I have not hitherto met with any translation of this novel (the seventh in the third decad) of so early a date as the age of Shakspeare; but undoubtedly many of those little pamphlets have perished between his time and ours.

It is highly probable that our author met with the name of *Othello* in some tale that has escaped our researches; as I likewise find it in *God's Revenge against Adultery*, standing in one of his Arguments as follows: "She marries *Othello*, an old German soldier." This History (the eighth) is professed to be an *Italian* one. Here also occurs the name of *Iago*.

It may indeed be urged that these names were adopted from the tragedy before us: but I trust that every reader who is conversant with the peculiar style and method in which the work of honest John Reynolds is composed, will acquit him of the slightest familiarity with the scenes of Shakspeare.

This play was first entered at Stationers' Hall, Oð. 6, 1621, by Thomas Walkely. STEEVENS.

I have seen a French translation of *Cynthio*, by Gabriel Chappuys, Par. 1584. This is not a faithful one; and I suspect, through this medium the work came into English. FARMER.

This tragedy I have ascribed (but on no very sure ground) to the year 1611. See *An Attempt to ascertain the order of Shakspeare's Plays*, Vol. II. MALONE.

The time of this play may be ascertained from the following circumstances: Selymus the Second formed his design against Cyprus in 1569. and took it in 1571. This was the only attempt the Turks ever made upon that island after it came into the hands of the Venetians, (which was in the year 1473,) wherefore the time must fall in with some part of that interval. We learn from the play that there was a junction of the Turkish fleet at Rhodes, in order for the invasion of Cyprus, that it first came sailing towards Cyprus, then went to Rhodes, there met another squadron, and then resumed its way to Cyprus. These are real historical facts which happened when Mustapha, Selymus's general, attacked Cyprus in May, 1570, which therefore is the true period of this performance. See *Knolles's History of the Turks*, p. 838, 846, 867.

REED.

PERSONS represented.

Duke of Venice.

Brabantio, a Senator.

Two other Senators.

Gratiano, brother to Brabantio.

Lodovico, kinsman to Brabantio.

Othello, the Moor:

Cassio, his Lieutenant;

Iago, his Ancient.

Roderigo, a Venetian Gentleman.

*Montano, Othello's predecessor in the government of
Cyprus.**

Clown, servant to Othello.

Herald.

*Desdemona, daughter to Brabantio, and wife to
Othello.*

Emilia, wife to Iago.

Bianca, a courtesan, mistress to Cassio.

*Officers, Gentlemen, Messengers, Musicians, Sailors,
Attendants, &c.*

*SCENE, for the first Act, in Venice; during the rest
of the play, at a sea-port in Cyprus.*

* Though the rank which Montano held in Cyprus, cannot be exactly ascertained, yet from many circumstances, we are sure he had not the powers with which Othello was subsequently invested.

Perhaps we do not receive any one of the *Personæ Dramatis* to Shakspeare's Plays, as it was originally drawn up by himself. These appendages are wanting to all the quartos, and are very rarely given in the folio. At the end of this play, however, the following enumeration of persons occurs:

"The names of the actors.—Othello, the Moore.—Brabantio, Father to Desdemona.—Cassio, an Honourable Lieutenant.—Iago, a Villaine.—Rodorigo, a gull'd Gentleman.—Duke of Venice.—Senators.—Montano, Governour of Cyprus.—Gentlemen of Cyprus.—Lodovico, and Gratiano, two noble Venetians.—Sailors.—Clowne.—Desdemona, Wife to Othello.—Emilia, Wife to Iago.—Bianca, a Courtesan." STEEVENS.

O T H E L L O,

THE MOOR OF VENICE.

ACT I. SCENE I.

Venice. *A Street.*

Enter RODERIGO and IAGO.

ROD. Tush, never tell me,² I take it much unkindly,

That thou, Iago,—who hast had my purse,
As if the strings were thine,—should'st know of this.

IAGO. 'Sblood, but you will not hear me:³—
If ever I did dream of such a matter,
Abhor me.

ROD. Thou told'st me, thou didst hold him in
thy hate.

IAG. Despise me, if I do not. Three great ones
of the city,
In personal suit to make me his lieutenant,
Oft capp'd to him:⁴—and, by the faith of man,

² *Tush, never tell me,*] Thus the quarto, 1622. The folio omits the interjection—*Tush*. STEEVENS.

³ 'Sblood, *but you will not &c.*] Thus the quarto: the folio suppresses this oath. STEEVENS.

⁴ *Oft capp'd to him;*] Thus the quarto. The folio reads,—*Off-capp'd to him*. STEEVENS.

In support of the folio, *Antony and Cleopatra* may be quoted:

“ I have ever held my *cap off* to thy fortunes.”

This reading I once thought to be the true one. But a more

I know my price, I am worth no worse a place;
 But he, as loving his own pride and purposes,
 Evades them, with a bombast circumstance,⁵
 Horribly stuff'd with epithets of war;
 And, in conclusion, nonsuits
 My mediators; *for, certes,*⁶ says he,
I have already chose my officer.
 And what was he?
 Forsooth, a great arithmetician,⁷
 One Michael Cassio, a Florentine,⁸

intimate knowledge of the quarto copies has convinced me that they ought not without very strong reason to be departed from.

MALONE.

To *cap* is to salute by taking off the cap. It is still an academic phrase. M. MASON.

⁵ — a bombast circumstance,] *Circumstance* signifies *circumlocution*. So, in Greene's *Tu Quoque*:

"You put us to a needles labour, fir,

"To run and wind about for *circumstance*,

"When the plain word, I thank you, would have serv'd."

Again, in *Maffinger's Picture*:

"And therefore, without *circumstance*, to the point,

"Instruct me what I am."

Again, in Knolles's *History of the Turks*, p. 576: "—wherefore I will not use many words to persuade you to continue in your fidelity and loyalty; neither long *circumstance* to encourage you to play the men." REED.

⁶ — *certes*,] i. e. certainly, in truth. Obsolete. So, Spenser, in *The Faery Queen*, Book IV. c. ix:

"*Certes* her losse ought me to sorrow most."

STEEVENS.

⁷ *Forsooth, a great arithmetician*,] So, in *Romeo and Juliet*, Mercutio says: "—one that fights by the book of *arithmetick*."

STEEVENS.

Iago, however, means to represent Cassio, not as a person whose arithmetick was "one, two, and the third in your bosom," but as a man merely conversant with civil matters, and who knew no more of a squadron than the number of men it contained. So afterwards he calls him this counter-caster. MALONE.

⁸ — a Florentine,] It appears from many passages of this play (rightly understood) that Cassio was a Florentine, and Iago a Venetian. HANMER.

THE MOOR OF VENICE.

A fellow almost damn'd in a fair wife;⁹

⁹ *A fellow almost damn'd in a fair wife;*] Sir Thomas Hanmer supposed that the text must be corrupt, because it appears from a following part of the play that Cassio was an unmarried man. Mr. Steevens has clearly explained the words in the subsequent note; I have therefore no doubt that the text is right; and have not thought it necessary to insert Mr. Tyrwhitt's note, in which he proposed to read—"a fellow almost damn'd in a fair life." Shakspeare, he conceived, might allude to the judgement denounced in the gospel against those *of whom all men speak well.* MALONE.

Mr. Tyrwhitt's conjecture is ingenious, but cannot be right: for the malicious Iago would never have given Cassio the highest commendation that words can convey, at the very time that he wishes to depreciate him to Roderigo: though afterwards, in speaking to himself, [A& V. sc. i.] he gives him his just character.

M. MASON.

That Cassio was *married* is not sufficiently implied in the words, *a fellow almost damn'd in a fair wife*, since they may mean, according to Iago's licentious manner of expressing himself, no more than a man *very near being married*. This seems to have been the case in respect of Cassio.—A& IV. sc. i. Iago speaking to him of Bianca, says,—*Why, the cry goes, that you shall marry her.* Cassio acknowledges that such a report had been raised, and adds, *This is the monkey's own giving out: she is persuaded I will marry her, out of her own love and self-flattery, not out of my promise.* Iago then, having heard this report before, very naturally circulates it in his present conversation with Roderigo. If Shakspeare, however, designed Bianca for a courtesan of Cyprus, (where Cassio had not yet been, and had therefore never seen her,) Iago cannot be supposed to allude to the report concerning his marriage with her, and consequently this part of my argument must fall to the ground.

Had Shakspeare, consistently with Iago's character, meant to make him say that Cassio was *actually damn'd in being married to a handsome woman*, he would have made him say it outright, and not have interposed the palliative *almost*. Whereas what he says at present amounts to no more than that (however near his marriage) he is not yet *completely damn'd*, because he is not *absolutely married*. The succeeding parts of Iago's conversation sufficiently evince, that the poet thought no mode of conception or expression too brutal for the character. STEEVENS.

There is no ground whatsoever for supposing that Shakspeare designed Bianca for a courtesan of Cyprus. Cassio, who was a Florentine, and Othello's lieutenant, sailed from Venice in a ship

That never set a Squadron in the field,

belonging to Verona, at the same time with the Moor; and what difficulty is there in supposing that Bianca, who, Cassio himself informs us, "haunted him every where," took her passage in the same vessel with him; or followed him afterwards? Othello, we may suppose, with some of the Venetian troops, sailed in another vessel; and Desdemona and Iago embarked in a third.

Iago, after he has been at Cyprus but one day, speaks of Bianca, (A& IV. sc. i.) as one whom he had long known: he must therefore (if the poet be there correct) have known her at Venice:

"Now will I question Cassio of Bianca,
 "A huswife, that, by selling her desires,
 "Buys herself bread and clothes: it is a creature,
 "That dotes on Cassio;—as 'tis the strumpet's plague,
 "To beguile many, and be beguil'd by one."

MALONE.

Ingenious as Mr. Tyrwhitt's conjecture may appear, it but ill accords with the context. Iago is enumerating the disqualifications of Cassio for his new appointment; but surely his *being well spoken of by all men* could not be one of them. It is evident from what follows that a report had prevailed at Venice of Cassio's being soon to be married "to the most fair Bianca." Now as she was in Shakespeare's language "a customer," it was with a view to such a connexion that Iago called the new lieutenant *a fellow almost damn'd*. It may be gathered from various circumstances that an intercourse between Cassio and Bianca had existed before they left Venice; for Bianca is not only well known to Iago at Cyprus, but she upbraids Cassio (A& III. sc. iv.) with having been absent a week from her, when he had not been *two days* on the island. Hence, and from what Cassio himself relates, (A& IV. sc. i.) *I was the other day talking on the sea-bank with certain Venetians, and thither comes the bauble; by this hand she falls thus about my neck;*—it may be presumed she had secretly followed him to Cyprus: a conclusion not only necessary to explain the passage in question, but to preserve the consistency of the fable at large.—The *sea-bank* on which Cassio was conversing with certain Venetians, was at Venice; for he had never till the day before been at Cyprus: he specifies those with whom he conversed as *Venetians*, because he was himself a *Florentine*; and he mentions the behaviour of Bianca in their presence, as tending to corroborate the report she had spread that he was soon to marry her. HENLEY.

I think, as I have already mentioned, that Bianca was a Venetian courtesan: but the *sea-bank* of which Cassio speaks, may have been the shore of Cyprus. In several other instances beside this,

Nor the division of a battle knows

our poet appears not to have recollected that the persons of his play had only been one day at Cyprus. I am aware, however, that this circumstance may be urged with equal force against the concluding part of my own preceding note; and the term *sea-bank* certainly adds support to what Mr. Henley has suggested, being the very term used by Lewkenor, in his account of the *Lito maggior* of Venice. See p. 26, n. 4. MALONE.

Thus far our commentaries on this obscure passage are arranged as they stand in the very succinct edition of Mr. Malone. Yet I cannot prevail on myself, in further imitation of him, to suppress the note of my late friend Mr. Tyrwhitt, a note that seems to be treated with civilities that degrade its value, and with a neglect that few of its author's opinions have deserved. My inability to offer such a defence of his present one, as he himself could undoubtedly have supplied, is no reason why it should be prevented from exerting its own proper influence on the reader. STEEVENS.

The poet has used the same mode of expression in *The Merchant of Venice*, A& I. sc. i:

"O my Antonio, I do know of those
 "Who therefore only are reputed wise,
 "For saying nothing; who, I'm very sure,
 "If they should speak, would almost damn those ears,
 "Which, hearing them, would call their brothers fools."

And there the allusion is evident to the gospel-judgement against those, who call their brothers fools. I am therefore inclined to believe that the true reading here is:

A fellow almost damn'd in a fair life;
 and that Shakspeare alludes to the judgement denounced in the gospel against those *of whom all men speak well*.

The character of Cassio is certainly such, as would be very likely to draw upon him all the peril of this denunciation, literally understood. Well-bred, easy, sociable, good-natured; with abilities enough to make him agreeable, and useful, but not sufficient to excite the envy of his equals, or to alarm the jealousy of his superiors. It may be observed too, that Shakspeare has thought it proper to make Iago, in several other passages, bear his testimony to the amiable qualities of his rival. In A& V. sc. i. he speaks thus of him:

"——— if Cassio do remain,
 "He hath a daily beauty in his life,
 "That makes me ugly."

I will only add, that, however hard or farfetch'd this allusion (whether Shakspeare's or only mine) may seem to be, arch-

More than a spinster; unless the bookish theorick,¹
Wherein the toged consuls³ can propose

bishop Sheldon had exactly the same conceit, when he made that singular compliment, as the writer calls it, [*Biograph. Britan. Art. TEMPLE,*] to a nephew of sir William Temple, that "he had the curse of the gospel, because all men spoke well of him."

TYRWHITT.

That Mr. Tyrwhitt has given us Shakspeare's genuine word and meaning I have not the least doubt. Bianca is evidently a courtesan of Cyprus, and Cassio, of course, not yet acquainted with her. But even admitting that she might have followed him thither, and got comfortably settled in a "house," still, I think, the improbability of his having any intention to marry her is too gross for consideration. What! the gallant Cassio, the friend and favourite of his general, to marry a "customer," a "fitchew," a "huswife who by selling her desires buys herself bread and clothes!" Iago, indeed, pretends that she had given out such a report, but it is merely with a view to make Cassio laugh the louder. There can be no reason for his practising any similar imposition upon Roderigo.

RITSON.

² ———theorick,] *Theorick*, for *theory*. So, in *The Proceedings against Garnet on the Powder-Plot*: "——as much deceived in the *theoricke* of trust, as the lay disciples were in the *practicke* of conspiracie." STEEVENS.

This was the common language of Shakspeare's time. See Vol. IX. p. 144, n. 8. MALONE.

³ *Wherein the toged consuls—*] *Consuls*, for *counsellors*.

WARBURTON.

Sir T. Hanmer reads, *council*. Mr. Theobald would have us read, *counsellors*. Venice was originally governed by *consuls*; and *consuls* seems to have been commonly used for *counsellors*, as afterwards in this play. In *Albion's Triumph*, a masque, 1631, the Emperor Albanius is said to be "attended by fourteen *consuls*." Again, "——the habits of the *consuls* were after the same manner." Geoffrey of Monmouth, and Matthew Paris after him, call both dukes and earls, *consuls*. STEEVENS.

The *rulers of the state*, or civil governours. The word is used by Marlowe, in the same sense, in *Tamburlaine*, a tragedy, 1590:

"Both we will raigue as *consuls* of the earth."

MALONE.

By *toged* perhaps is meant *peaceable*, in opposition to the *warlike* qualifications of which he had been speaking. He might have formed the word in allusion to the Latin adage,—*Cedant arma togæ*.

STEEVENS.

As masterly as he: mere prattle, without practice,⁴
Is all his soldiership. But, he, sir, had the elec-
tion:

And I,—of whom his eyes had seen the proof,
At Rhodes, at Cyprus; and on other grounds
Christian and heathen,—must be be-lee'd and
calm'd⁵

⁴ *More than a spinster; unless the bookish theorick,
Wherein the tog'd consuls can propose*

As masterly as he: mere prattle, without practice,] This play has many redundant lines, like the first and third of the foregoing. I cannot help regarding the words distinguished by the Roman character, as interpolations. In the opening scene of *King Henry V.* Shakspeare thought it unnecessary to join an epithet to *theorick*; and if the monosyllables — *as he*, were omitted, would Iago's meaning halt for want of them? STEEVENS.

⁵ — *must be be-lee'd and calm'd*—] The old quarto—*led*. The first folio reads, *be-lee'd*: but that spoils the measure. I read, *let*, hindered. WARBURTON.

Be-lee'd suits to *calm'd*, and the measure is not less perfect than in many other places. JOHNSON.

Be-lee'd and *be-calm'd* are terms of navigation.

I have been informed that one vessel is said to be in the *lee* of another, when it is so placed that the wind is intercepted from it. Iago's meaning therefore is, that Cassio had got the wind of him, and *be-calm'd* him from going on.

To *be-calm* (as I learn from Falconer's *Marine Dictionary*) is likewise to obstruct the current of the wind in its passage to a ship, by any contiguous object. STEEVENS.

The quarto, 1622, reads:

———— must be *led* and *calm'd* ———.

I suspect therefore that Shakspeare wrote — must be *lee'd* and *calm'd*. The *lee*-side of a ship is that on which the wind blows. To *lee*, or to be *lee'd*, may mean, to fall to leeward, or to lose the advantage of the wind.

The reading of the text is that of the folio. I doubt whether there be any such sea-phrase as to *be-lee*; and suspect the word *be* was inadvertently repeated by the compositor of the folio.

Mr. Steevens has explained the word *becalm'd*, but where is it found in the text? MALONE.

Mr. Malone is unfortunate in his present explanation. The *lee*

By debtor⁶ and creditor, this counter-caster;⁷
 He, in good time, must his lieutenant be,
 And I, (God blefs the mark!⁸) his Moor-ship's
 ancient.

side of a ship is directly *contrary to that on which the wind blows*, if I may believe a skilful navigator whom I have consulted on this occasion.

Mr. Malone asks where the word *becalm'd* is to be found in the text. To this question I must reply by another. Is it not evident, that the prefix — *be* is to be continued from the former naval phrase to the latter? Shakspeare would have written *be-calm'd* as well as *be-lee'd*, but that the close of his verse would not admit of a diffyllable. — Should we say that a ship was *lee'd*, or *calm'd*, we should employ a phrase unacknowledged by failors.

STEEVENS.

⁶ By debtor —] All the modern editors read — By *debtor*; but *debitor* (the reading of the old copies) was the word used in Shakspeare's time. So, in Sir John Davies's *Epigrams*, 1598:

"There stands the constable, there stands the whore, —

"There by the serjeant stands the *debitor*."

See also the passage quoted from *Cymbeline* in n. 7. MALONE.

⁷ — *this counter-caster*;] It was anciently the practice to reckon up sums with *counters*. To this Shakspeare alludes again in *Cymbeline*, A & V: "—— it sums up thousands in a trice: you have no true debtor and creditor, but it; of what's past, is, and to come, the discharge. Your neck, sir, is pen, book, and *counters*;" &c. Again, in *Acolastus*, a comedy, 1540: "I wyl cast my *counters*, or with *counters* make all my rekenynges." STEEVENS.

So, in *The Winter's Tale*: — "—— fifteen hundred thorn, — What comes the wool to? — I cannot do't without *counters*."

MALONE.

⁸ — *blefs the mark!*] Kelly, in his comments on Scots proverbs, observes, that the Scots, when they compare person to person, use this exclamation.

I find, however, this phrase in Churchyard's *Tragicall Discourse of a dolorous Gentlewoman*, &c. 1593:

"Not beauty here I claime by this my talke,

"For browne and blacke I was, *God bleffe the marke!*

"Who calls me fair dooth scarce know cheese from chalke:

"For I was form'd when winter nights was darke,

"And nature's workes tookè light at little sparke;

"For kinde in scorne had made a moulde of jette,

"That shone like cole, wherein my face was set."

THE MOOR OF VENICE. 13

ROD. By heaven, I rather would have been his hangman.

IAGO. But there's no remedy, 'tis the curse of service;

Preferment goes by letter,² and affection,
Not by the old gradation,³ where each second
Stood heir to the first. Now, fir, be judge your-
self,

Whether I in any just term am affin'd⁴
To love the Moor.

ROD. I would not follow him then.

IAGO. O, fir, content you;
I follow him to serve my turn upon him;
We cannot all be masters, nor all masters
Cannot be truly follow'd. You shall mark
Many a duteous and knee-crooking knave,
That, doting on his own obsequious bondage,
Wears out his time, much like his master's ass,

It is singular that both Churchyard and Shakspeare should have used this form of words with reference to a black person.

STEEVENS.

² — his Moorship's—] The first quarto reads—his *worship's*.

STEEVENS.

³ — by letter,] By recommendation from powerful friends.

JOHNSON.

³ Not by the old gradation,] Old gradation, is gradation established by ancient practice. JOHNSON.

⁴ Whether I in any just term am affin'd—] *Affin'd* is the reading of the third quarto and the first folio. The second quarto and all the modern editions have *assign'd*. The meaning is,—Do I stand within any such terms of propinquity, or relation to the Moor, as that it is my duty to love him? JOHNSON.

The original quarto, 1622, has *assign'd*, but it was manifestly an error of the press. MALONE.

For nought but provender; and, when he's old,
cashier'd; ⁵

Whip me such honest knaves: ⁶ Others there are,
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves;
And, throwing but shows of service on their lords,
Do well thrive by them, and, when they have lin'd
their coats,

Do themselves homage: these fellows have some
soul;

And such a one do I profess myself.

For, sir, ⁷

It is as sure as you are Roderigo, ⁷

Were I the Moor, I would not be Iago:

In following him, I follow but myself;

Heaven is my judge, not I for love and duty,

But seeming so, for my peculiar end:

For when my outward action doth demonstrate

The native act and figure of my heart

In compliment extern, ⁸ 'tis not long after

But I will wear my heart upon my sleeve

For daws to peck at: ⁹ I am not what I am.

⁵ *For nought but provender; and, when he's old, cashier'd;]* Surely this line was originally shorter. We might safely read,

For nought but provender; when old, cashier'd. STEEVENS.

⁶ *— honest knaves:]* *Knave* is here for *servant*, but with a fly mixture of contempt. JOHNSON.

⁷ *For, sir,]* These words, which are found in all the ancient copies, are omitted by Mr. Pope, and most of our modern editors.

STEEVENS.

⁸ *In compliment extern,]* In that which I do only for an outward show of civility. JOHNSON.

So, in Sir W. D'Avenant's *Albovine*, 1629:

"— that in sight extern

"A patriarch seems." STEEVENS.

⁹ *For daws &c.]* The first quarto reads,—*For doves—*.

STEEVENS.

I have adhered to the original copy, because I suspect Shak-

THE MOOR OF VENICE. 15

ROD. What a full fortune does the thick-lips owe,²

If he can carry't thus!

IAGO. Call up her father,
Rouse him: make after him, poison his delight,
Proclaim him in the streets; incense her kinsmen,
And, though he in a fertile climate dwell,
Plague him with flies: though that his joy be joy,
Yet throw such changes of vexation on't,
As it may lose some colour.

ROD. Here is her father's house; I'll call aloud.

Spere had in his thoughts a passage in Lyly's *Euphues and his England*, 1580: "As all coynes are not good that have the image of Cæsar, nor all gold, that is coyned with the kings stampe, so all is not truth that beareth the shew of godlinesse, nor all friends that beare a faire face. If thou pretend such love to Euphues, carry thy heart on the backe of thy hand, and thy tongue in thy palme, that I may see what is in thy minde, and thou with thy finger claspe thy mouth.—I can better take a blister of a nettle, than a pricke of a rose; more willing that a raven should peck out mine eyes, than a turtle peck at them." MALONE.

I read with the folio. Iago certainly means to say, he would expose his heart as a prey to the most worthless of birds, i. e. *daws*, which are treated with universal contempt. Our author would scarcely have degraded the amiable tribe of *doves* to such an office; nor is the mention of them at all suitable to the harsh turn of Iago's speech. STEEVENS.

² *What a full fortune does the thick-lips owe,*] *Full fortune is*, I believe, a complete piece of good fortune, as in another scene of this play a *full soldier* is put for a complete soldier. So, in *Cymbeline*:

"Our pleasure his *full fortune* doth confine."

To *owe* is in ancient language, to *own*, to possess. STEEVENS.

So, in *Antony and Cleopatra*:

"—not the imperious show

"Of the *full-fortun'd* Cæsar—."

Full is used by Chaucer in the same sense in his *Troilus*, B. I:

"Sufficeth this, my *full* friend Pandare,

"That I have said—."

See also Vol. XVIII. p. 344, n. 5. MALONE.

IAGO. Dó; with like timorous accent, and dire yell,
As when, by night and negligence, the fire
Is spied in populous cities.³

ROD. What ho! Brabantio! signior Brabantio,
ho!

IAGO. Awake! what, ho! Brabantio! thieves!
thieves! thieves!
Look to your house, your daughter, and your bags!
Thieves! thieves!

BRABANTIO, *above, at a window.*

BRA. What is the reason of this terrible summons?
What is the matter there?

ROD. Signior, is all your family within?

IAGO. Are your doors lock'd?⁴

BRA. Why? wherefore ask you this?

IAGO. 'Zounds, fir, you are robb'd; for shame,
put on your gown;

³ *As when, by night and negligence, the fire
Is spied in populous cities.*] The particle is used equivocally;
the same liberty is taken by writers more correct:

“ The wonderful creature! a woman of reason!

“ Never grave out of pride, never gay out of season.”

JOHNSON.

By night and negligence means, during the time of night and negligence. M. MASON.

The meaning, as Mr. Edwards has observed, is, “ not that the fire was spied by negligence, but the fire, which came by night and negligence, was spied.—And this double meaning to the same word is common to Shakspeare with all other writers, especially where the word is so familiar a one, as this in question. Ovid seems even to have thought it a beauty instead of a defect.” MALONE.

⁴ *Are your door's lock'd?*] The first quarto reads,
Are all doors lock'd? STEEVENS.

THE MOOR OF VENICE. 17

Your heart is burst,⁵ you have lost half your soul;
 Even now, very now, an old black ram
 Is tugging your white ewe.⁶ Arise, arise;
 Awake the snorting citizens with the bell,
 Or else the devil will make a grandfire of you:
 Arise, I say.

BRA. What, have you lost your wits?

ROD. Most reverend signior, do you know my voice?

BRA. Not I; What are you?

ROD. My name is—Roderigo.

BRA. The worse welcome:
 I have charg'd thee, not to haunt about my doors:
 In honest plainness thou hast heard me say,
 My daughter is not for thee; and now, in mad-
 ness,
 Being full of supper, and distempering draughts,⁷
 Upon malicious bravery, dost thou come
 To start my quiet.

⁵ — is burst,] i. e. is broken. *Burst* for *broke* is used in our author's *King Henry IV.* Part II: "— and then he *burst* his head for crowding among the marshal's men." See Vol. XIII, p. 147; n. 6. STEEVENS.

See also Vol. IX. p. 206, n. 6; and p. 314, n. 4. MALONE.

⁶ — tugging your *white ewe*.] In the north of England a ram is called a *tup*. MALONE.

I had made the same observation in the third act of this play; scene iii.

— your *white ewe*.] It appears from a passage in Decker's *O per se O*, 4to. 1612, that this was a term in the cant language used by vagabonds: "As the men haue nicke-names, so likewise haue the women: for some of them are called *the white ewe*, the *lambe*," &c. STEEVENS.

⁷ — distempering draughts,] To be distempered with liquor; was, in Shakspere's age, the phrase for intoxication. In *Hamlet*, the King is said to be "marvellous *distempered* with wine."

MALONE:

See Vol. XIII. p. 321, n. 3. STEEVENS:

ROD. Sir, fir, fir, fir,—

BRA. But thou must needs be sure,
My spirit, and my place, have in them power
To make this bitter to thee.

ROD. Patience, good fir.

BRA. What tell'st thou me of robbing? this is
Venice;

My house is not a grange.⁸

ROD. Most grave Brabantio,
In simple and pure soul I come to you.

IAGO. 'Zounds, fir, you are one of those, that
will not serve God, if the devil bid you. Because
we come to do you service, you think we are ruf-
fians: You'll have your daughter cover'd with a
Barbary horse; you'll have your nephews neigh to
you:⁹ you'll have coursers for cousins, and gennets
for germans.²

* — grange.] *This is Venice;*

My house is not a grange.

That is, "you are in a populous city, not in a lone house, where a robbery might easily be committed." *Grange* is strictly and properly the farm of a monastery, where the religious repositied their corn. *Grangia*, Lat. from *Granum*. But in Lincolnshire, and in other northern counties, they call every lone house, or farm which stands solitary, a *grange*. T. WARTON.

So, in T. Heywood's *English Traveller*, 1633:

" ——— to absent himself from home,

" And make his father's house but as a *grange*?" &c.

Again, in Daniel's *Complaint of Rosamond*, 1599:

" — soon was I train'd from court

" To a *solitary grange*," &c.

Again, in *Measure for Measure*: " — at the moated *grange* resides this dejected Mariana." STERVENs.

⁹ — your nephews neigh to you:] *Nephew*, in this instance, has the power of the Latin word *nepos*, and signifies a grandson, or any lineal descendant, however remote. So, in Spenser:

" And all the sons of these five brethren reign'd

" By due success, and all their *nephews* late,

" Even thence eleven descents the crown obtain'd."

BRA. What profane wretch art thou?³

IAGO. I am one, fir, that comes to tell you, your daughter and the Moor are now making the beast with two backs.⁴

Again, in Chapman's version of the *Odyssey*, Book XXIV. Laertes says of Telemachus his *grandson*:

" ——— to behold my son

" And *nephew* close in such contention."

Sir W. Dugdale very often employs the word in this sense; and without it, it would not be very easy to show how *Brahantio* could have *nephews* by the marriage of his *daughter*. Ben Jonson likewise uses it with the same meaning. The alliteration in this passage caused Shakspeare to have recourse to it.

STEEVENS.

See Vol. XV. p. 400, n. 9. MALONE.

² ——— gennets for *germans*.] A *jennet* is a Spanish horse. So, in Heywood's *Rape of Lucrece*, 1630:

" ——— there stays within my tent

" A winged *jennet*." STEEVENS.

³ *What profane wretch art thou?*] That is, *what wretch of gross and licentious language?* In that sense Shakspeare often uses the word *profane*. JOHNSON.

It is so used by other writers of the same age:

" How far off dwells the house-surgeon?

" ——— You are a *profane* fellow, i' faith."

Again, in Ben Jonson's *Tale of a Tub*:

" By the fly justice, and his clerk *profane*."

James Howell, in a dialogue prefixed to his edition of Cotgrave's Dictionary, in 1673, has the following sentence: "*J'aimerois mieux estre trop cérémonieux, que trop prophane*:" which he thus also anglicises—"I had rather be too ceremonious, than too *prophane*." STEEVENS.

⁴ ——— *your daughter and the Moor are now making the beast with two backs.*] This is an ancient proverbial expression in the French language, whence Shakspeare probably borrowed it; for in the *Dictionnaire des Proverbes François*, par G. D. B. Bruffelles, 1710, 12mo. I find the following article: "*Faire la bête a deux dos*," pour dire, faire l'amour. PERCY.

In the *Dictionnaire Comique*, par le Roux, 1750, this phrase is more particularly explained under the article *Bête*. "*Faire la bête a deux dos*. — Manière de parler qui signifie être couché avec une femme; faire le déduit." — "Et faisoient tous deux souvent en-

BRA. Thou art a villain.

IAGO. You are—a senator.

BRA. This thou shalt answer; I know thee, Rod-
derigo.

ROD. Sir, I will answer any thing. But I be-
seech you,

[If't be your pleasure,⁵ and most wise consent,
(As partly, I find, it is,) that your fair daughter,
At this odd-even and dull watch o'the night,⁶

semble la bête à deux dos joyeusement." *Rabelais*, liv. i. There
was a translation of *Rabelais* published in the time of Shakspeare.

MALONE.

⁵ *If't be your pleasure, &c.*] The lines printed in crotchets are
not in the first edition, but in the folio of 1623. JOHNSON.

⁶ *At this odd-even and dull watch o'the night,*] The *even* of night
is *midnight*, the time when night is divided into *even* parts.

JOHNSON.

Odd is here ambiguously used, as it signifies *strange*, *uncouth*, or
unwonted; and as it is opposed to *even*.

But this expression, however explained, is very harsh.

STEEVENS;

This ODD EVEN is simply the interval between twelve at night
and one in the morning. HENLEY.

By this singular expression,—“this *odd-even* of night,” our poet
appears to have meant, that it was just approaching to, or just past,
midnight; so near, or so recently past, that it was doubtful whether
at that moment it stood at the point of midnight, or at some other
less equal division of the twenty-four hours; which a few minutes
either before or after midnight would be.

So, in *Macbeth*:

“— What is the *night*?

“*Lady M.* Almost at *odds with morning*, which is which.”

Shakspeare was probably thinking of his boyish school-play, *odd*
or *even*. MALONE.

Surely, “almost *at odds with morning*” signifies, almost *entering*
into conflict with it. Thus, in *Timon of Athens*:

“’Tis honour with most lands to be *at odds*.—”

In *King Henry VI.* Part III. we find an idea similar to that in
Macbeth:

“— like the *morning's war*,

“When dying clouds *contend* with growing light.”

STEEVENS.

Transported—with no worse nor better guard,
 But with a knave of common hire, a gondolier,—
 To the gross clasps of a lascivious Moor,—
 If this be known to you, and your allowance,⁷
 We then have done you bold and saucy wrongs;
 But, if you know not this, my manners tell me,
 We have your wrong rebuke. Do not believe,
 That, from the sense of all civility,⁸
 I thus would play and trifle with your reverence:
 Your daughter,—if you have not given her leave,—
 I say again, hath made a gross revolt;
 Tying her duty, beauty, wit, and fortunes,
 In an extravagant⁹ and wheeling stranger,²
 Of here and every where: Straight satisfy yourself:]
 If she be in her chamber, or your house,

⁷ — and your allowance,] i. e. done with your approbation.
 See Vol. XVI. p. 302, n. 3; and Vol. XX. p. 389, n. 3.

MALONE.

⁸ That, from the sense of all civility,] That is, in opposition to, or departing from the sense of all civility. So, in *Twelfth Night*:

"But this is from my commission—"

Again, in *The Mayor of Quinborough*, by Middleton, 1661:

"But this is from my business." MALONE.

⁹ In an extravagant—] *Extravagant* is here used in its Latin signification, for wandering. Thus, in *Hamlet*: "The extravagant, and erring spirit,—." STEEVENS.

² Tying her duty, beauty, wit, and fortunes,

In an extravagant and wheeling stranger,] Thus the old copies, for which the modern editors, following Mr. Pope, have substituted—*To an extravagant &c.* In *King Lear*, we find—"And hold our lives in mercy;" (not *at* mercy;) in *The Winter's Tale*—"he was torn to pieces with a bear," not "*by* a bear;" and in *Hamlet*,

"To let this canker of our nature come

"In further evil."

So, in the next scene, we have "—*in* your part," not "—*on* your part." We might substitute modern for ancient phraseology in all these passages with as much propriety as in the present. We yet say, "she is *wrapp'd up* in him." MALONE.

I let loose on me the justice of the state
For thus deluding you.³

BRA.

Strike on the tinder, ho!

Give me a taper;—call up all my people :
This accident is not unlike my dream,
Belief of it oppresses me already:—

Light, I say! light!

[*Exit, from above.*

IAGO.

Farewell; for I must leave you:

It seems not meet, nor wholesome to my place,
To be produc'd⁴ (as, if I stay, I shall,)
Against the Moor: For, I do know, the state,—
However this may gall him with some check,⁵—
Cannot with safety cast him;⁶ for he's embark'd
With such loud reason to the Cyprus' wars,
(Which even now stand in act,) that, for their souls,
Another of his fathom they have not,
To lead their business: in which regard,
Though I do hate him as I do hell pains,
Yet, for necessity of present life,
I must show out a flag and sign of love,
Which is indeed but sign. That you shall surely
find him,
Lead to the Sagittary⁷ the rais'd search;
And there will I be with him. So, farewell.

[*Exit.*

³ For thus deluding you.] The first quarto reads,—For this delusion STEEVENS.

⁴ To be produc'd —] The folio reads,—produced.

STEEVENS.

⁵ — some check,] Some rebuke, JOHNSON.

⁶ — cast him;] That is, *dismiss* him; *reject* him. We still say, a *cast* coat, and a *cast* serving-man. JOHNSON.

⁷ — the Sagittary —] Thus the folio. The quarto, 1622, reads,—the *Sagittar* —. I have chosen the unclipped reading.

STEEVENS.

THE MOOR OF VENICE, 23

Enter, below, BRABANTIO, and Servants with torches.

BRA. It is too true an evil : gone she is ;
And what's to come of my despised time,⁸
Is nought but bitterness.—Now, Roderigo,
Where didst thou see her?—O unhappy girl!—
With the Moor, say'st thou?—Who would be a fa-
ther?—

How didst thou know 'twas she? — O, thou de-
ceiv'st me

Past thought!⁹—What said she to you?—Get more
tapers ;

Raise all my kindred. — Are they married think
you?

ROD. Truly, I think, they are.

BRA. O heaven !—How got she out!—O treason
of the blood!—

Fathers, from hence trust not your daughters' minds

⁸ *And what's to come of my despised time,] Despised time, is time
of no value ; time in which*

“ There's nothing serious in mortality,

“ The wine of life is drawn, and the mere dregs

“ Are left this vault to brag of.” *Macbeth.* JOHNSON.

Again, in *Romeo and Juliet* :

“ ——— expire the term

“ Of a *despised* life clos'd in my breast.”

As the quotation in the preceding note belongs to our steady
moralist, Dr. Johnson, it could not have been more uncharacteristi-
cally vitiated, than by the compositor, in Mr. Malone's edition,
where it appears thus :

“ There's nothing serious in *morality*.” STEEVENS.

⁴ ——— *O, thou deceiv'st me*

Past thought!] Thus the quarto, 1622. The folio, 1623, and
the quartos, 1630 and 1655, read,

——— *O, she deceives me*

Past thought ! ———.

I have chosen the apostrophe to his absent daughter, as the most
spirited of the two readings. STEEVENS.

By what you see them act.—Are there not charms,²
By which the property of youth and maidhood
May be abus'd?³ Have you not read, Roderigo,
Of some such thing?

ROD. Yes, sir; I have, indeed.

BRA. Call up my brother.—O, that you had had
her!—

Some one way, some another.—Do you know
Where we may apprehend her and the Moor?

ROD. I think, I can discover him; if you please
To get good guard, and go along with me.

BRA. Pray you, lead on.⁴ At every house I'll call;
I may command at most:—Get weapons, ho!
And raise some special officers of night.⁵—
On, good Roderigo;—I'll deserve your pains.

[*Exeunt.*]

² — Are there not charms,] Thus the second folio. The first, and the quarto, ungrammatically read,—Is there not &c. Mr. Malone follows the oldest copies, and observes that the words—Is there not charms, &c. mean—Is there not *such a thing as* charms?

STEEVENS.

³ By which the property of youth and maidhood

May be abus'd?] By which the faculties of a young virgin may be infatuated, and made subject to illusions and false imagination:

“ — wicked dreams *abuse*

“ The curtain'd sleep.” *Macbeth.* JOHNSON.

— and maidhood —] The quartos read—and *manhood*—.

STEEVENS.

⁴ Pray you, lead on.] The first quarto reads,—Pray lead *me* on.

STEEVENS.

⁵ — of night.] Thus the original quarto, 1622; for which the editor of the folio substituted—officers of *might*; a reading which all the modern editors have adopted. I have more than once had occasion to remark that the quarto readings were sometimes changed by the editor of the folio, from ignorance of our poet's phraseology or meaning.

I have no doubt that Shakspeare, before he wrote this play, read *The Commonwealth and Government of Venice*, translated from the Italian, by Lewes Lewkenor, and printed in quarto, 1599: a book

S C E N E II.

*The same. Another Street.**Enter OTHELLO, IAGO, and Attendants.*

IAGO. Though in the trade of war I have slain men,
Yet do I hold it very stuff o'the conscience,⁶

prefixed to which we find a copy of verses by Spenser. This treatise furnished our poet with the knowledge of those *officers of night*, whom Brabantio here desires to be called to his assistance.

"For the greater expedition thereof, of these kinds of judgments, the heades or chieftaines of the *officers by night* do obtaine the authority of which the advocators are deprived. These *officers of the night* are six, and six likewise are those meane officers, that have only power to correct base vagabonds and trifling offences.

"Those that do execute this office are called heades of the tribes of the city, because out of every tribe, (for the city is divided into six tribes,) there is elected an *officer of the night*, and a head of the tribe. — The duty of eyther of these officers is, to keepe a watch every other night by turn, within their tribes; and, now the one, and then the other, to make rounds about his quarter, till the dawning of the day, being always guarded and attended on with weaponed officers and serjeants, and to see that there be not any disorder done in the darkness of the night, which alwaies emboldeneth men to naughtinesse; and that there be not any houses broken up, nor theeves nor rogues lurking in corners with intent to do violence." *Commonwealth of Venice*, pp. 97, 99. MALONE.

It has been observed by Mr. Malone, in *Romeo and Juliet*, (See Vol. XI. p. 239, and 240, n. 2,) that there is no *watch* in Italy. How does that assertion quadrate with the foregoing account of *Officers of the night*?" STEEVENS.

⁶ — stuff o'the conscience,] This expression to common readers appears harsh. *Stuff* of the conscience is, *substance* or *essence* of the conscience. *Stuff* is a word of great force in the Teutonic languages. The elements are called in Dutch, *Hoofd Stoffen*, or *head stuffs*. JOHNSON.

Again, in *King Henry VIII*:

"You're full of heavenly *stuff*," &c.

Frish's *German Dictionary* gives this explanation of the word *stoff*:

"— materies ex qua aliquid fieri poterit." STEEVENS.

Or put upon you what restraint and grievance
The law (with all his might, to enforce it on,)
Will give him cable.

OTH.

Let him do his spite :

My services, which I have done the signiory,
Shall out-tongue his complaints. 'Tis yet to know,
(Which, when I know that boasting is an honour

"The duke himself also, if he will, may use the authority of an advocator or president, and make report to the councell of any offence, and of any amercement or punishment that is thereupon to be inflicted;—for *so great is the prince's authoritie, that he may, in whatsoever court, ADJOINE himselfe to the magistrate therein, being president, as his colleague and companion, and have EQUAL POWER WITH THE OTHER PRESIDENTS*, that he might so by this means be able to look into all things." P. 41. Again, *ibidem*, p. 42: "Besides this, this prince [i. e. the duke,] hath in every councell equal authoritie with any of them, for one suffrage or lotte." Thus we see, though he had not a double voice in any one assembly, yet as he had a vote in all the various assemblies, his voice, thus added to the voice of each of the presidents of those assemblies, might with strict propriety be called *double*, and *potential*.—*Potential*, Dr. Johnson thinks, means operative, having the effect, (by weight and influence,) without the external actual property. It is used, he conceives, "in the sense of science; a caustick is called *potential* fire." I question whether Shakspeare meant more by the word than *operative*, or *powerful*. MALONE.

Double and *single* anciently signified *strong* and *weak*, when applied to liquors, and perhaps to other objects. In this sense the former epithet may be employed by Brabantio, and the latter, by the Chief Justice speaking to Falstaff: "Is not your wit *single*?" When Macbeth also talks of his "*single* state of man," he may mean no more than his *weak* and *debile* state of mind.

"—— a voice potential

"As double as the duke's,"

may therefore only signify that Brabantio's voice as a magnifico, was as forcible as that of the duke. See Vol. XI. p. 42, n. 5; and Vol. XIII. p. 36, n. 9. STEEVENS.

The *DOUBLE* voice of Brabantio refers to the option, which (as being a *magnifico*, he was no less entitled to, than the duke himself,) EITHER, of nullifying the marriage of his daughter, contracted without his consent; OR, of subjecting Othello to fine and imprisonment, for having seduced an heiress. HENLEY.

I shall promulgate,²) I fetch my life and being
From men of royal siege;³ and my demerits⁴
May speak, unbonneted,⁵ to as proud a fortune

* ————— 'Tis yet to know,

(Which, when I know that boasting is an honour,

I shall promulgate,) Thus the folio. The quarto, 1622,
reads :

" ————— 'Tis yet to know

" That boasting is an honour.

" I shall promulgate, I fetch," &c.

Some words certainly were omitted at the press; and perhaps they have been supplied in the wrong place. Shakspeare might have written :

" ————— 'Tis yet to know

" That boasting is an honour; which when I know,

" I shall promulgate, I fetch my life," &c.

I am yet to learn that boasting is honourable, which when I have learned, I shall proclaim to the world that I fetch my life &c.

MALONE.

I am perfectly satisfied with the reading in the text, which appears not to have been suspected of disarrangement by any of our predecessors. STEEVENS.

³ ————— men of royal siege;] Men who have sat upon royal thrones.

The quarto has—men of royal height. *Siege* is used for *seat* by other authors. So, in Stowe's *Chronicle*, p. 575: "there was set up a throne or *siege* royall for the king."

Again, in Spenser's *Faery Queen*, B. II. c. vii :

" A stately *siege* of soveraigne majestye." STEEVENS.

So, in Grafton's *Chronicle*, p. 443: "Incontinent after that he was placed in the *royal siege*," &c. MALONE.

⁴ ————— and my demerits—] *Demerits* has the same meaning in our author, and many others of that age, as *merits* :

" Opinion that so sticks on Martius, may

" Of his *demerits* rob Cominius." *Coriolanus*.

Again, in Dugdale's *Warwickshire*, p. 850, edit. 1730: "Henry Conway, esq. for his singular *demerits* received the dignity of knight-hood."

*Mere*o and *demere*o had the same meaning in the Roman language.

STEEVENS.

⁵ May speak, unbonneted,] Thus all the copies read. It should be—unbonneting, i. e. without putting off the bonnet.

POPE.

As this that I have reach'd: For know, Iago,
But that I love the gentle Desdemona,

I do not see the propriety of Mr. Pope's emendation, though adopted by Dr. Warburton. *Unbonnetting* may as well be, *not putting on*, as *not putting off*, the bonnet. Hammer reads *e'en bonneted*. JOHNSON.

To speak *unbonnetted*, is to speak *with the cap off*, which is directly opposite to the poet's meaning. Othello means to say, that his birth and services set him upon such a rank, that he may speak to a senator of Venice with his hat on; i. e. without showing any marks of deference or inequality. I therefore am inclined to think Shakspeare wrote:

May speak, and, *bonnetted*, &c. THEOBALD.

Bonnetter (says Cotgrave) is to *put off one's cap*. So, in *Coriolanus*: "Those who are supple and courteous to the people, *bonnetted* without any further deed to heave them at all into their estimation." *Unbonnetted* may therefore signify, *without taking the cap off*. We might, I think, venture to read *imbonnetted*. It is common with Shakspeare to make or use words compounded in the same manner. Such are *impawn*, *impaint*, *impale*, and *immask*. Of all the readings hitherto proposed, that of Mr. Theobald is, I think, the best. STEEVENS.

The objection to Mr. Steevens's explanation of *unbonnetted*, i. e. *without taking the cap off*, is, that Shakspeare has himself used the word in *King Lear*, A^{ct} III. sc. i. with the very contrary signification, namely, for *one whose cap is off*:

"——— *Unbonnetted* he runs,

"And bids what will take all."

He might, however, have employed the word here in a different sense. MALONE.

Unbonnetted, is uncovered, revealed, made known. In the second act and third scene of this play we meet with an expression similar to this: "——— you *unlace* your reputation;" and another in *As you like it*, A^{ct} IV. sc. i: "Now *unmuzzle* your wisdom."

A. C.

Mr. Fufeli (and who is better acquainted with the sense and spirit of our author?) explains this contested passage as follows: "I am his equal or superior in rank; and were it not so, such are my demerits, that, *unbonnetted*, without the addition of patrician or senatorial dignity, they may speak to as proud a fortune &c."

"At Venice, the *bonnet*, as well as the toge, is a badge of aristocratic honours to this day." STEEVENS.

I would not my unhoused⁶ free condition
Put into circumscription and confine
For the sea's worth.⁷ But, look! what lights come
yonder?

*Enter CASSIO, at a distance, and certain Officers
with torches.*

IAGO. These are the raised father, and his friends:
You were best go in.

OTH. Not I: I must be found;
My parts, my title, and my perfect soul,
Shall manifest me rightly. Is it they?

IAGO. By Janus, I think no.

OTH. The servants of the duke, and my lieutenant.

⁶ — unhoused —] Free from domestic cares. A thought natural to an adventurer. JOHNSON.

Othello talking as a foldier, *unhoused* may signify the having no settled house or habitation. WHALLEY.

⁷ *For the sea's worth.*] I would not marry her, though she were as rich as the Adriatick, which the Doge annually marries.

JOHNSON.

As the gold ring, annually thrown by the Doge into the Adriatick, cannot be said to have much enriched it, I believe the common and obvious meaning of this passage is the true one.

The same words occur in Sir W. D'Avenant's *Cruel Brother*, 1630:

" — he would not lose that privilege,

" *For the sea's worth.*"

Perhaps the phrase is proverbial.

Pliny the naturalist has a chapter on *the riches of the sea*.

Again, in *The Winter's Tale*:

" — for all the sun sees, or

" The close earth wombs, or *the profound sea hides*

" *In unknown fathoms,*" &c.

Again, in *King Henry V.* Act I:

" — As rich with praise,

" As is the ooze, and *bottom of the sea,*

" With sunken wreck, and sumless treasures."

STEEVENS.

The goodness of the night upon you, friends !⁸
What is the news ?

CAS. The duke does greet you, general ;
And he requires your haste-post-haste appearance,⁹
Even on the instant.

OTH. What is the matter, think you ?

CAS. Something from Cyprus, as I may divine ;
It is a business of some heat : the gallies
Have sent a dozen sequent messengers²
This very night, at one another's heels ;
And many of the consuls,³ rais'd, and met,
Are at the duke's already : You have been hotly
call'd for ;
When, being not at your lodging to be found,
The senate hath sent about⁴ three several quests,
To search you out.

⁸ *The goodness of the night upon you, friends !*] So, in *Measure for Measure* :

“ The best and wholesomest spirits of the night

“ Envelop you, good Provost ! ” STEEVENS.

⁹ — *your haste-post-haste appearance,*] The comma, hitherto placed after *haste*, should be a hyphen. *Your haste-post-haste appearance* is your immediate appearance. The words “ *Haste, post, haste,* ” were in our author's time usually witten on the cover of packets, or letters, sent exprefs. RITSON.

² — *sequent messengers* —] The first quarto reads — *frequent messengers*. STEEVENS.

³ — *the consuls,*] See p. 10, n. 3. STEEVENS.

⁴ *The senate hath sent about* —] The early quartos and all the modern editors, have,

The senate sent above three several quests, —.

The folio :

The senate hath sent about &c.

That is, *about the city*. I have adopted the reading of the folio.
JOHNSON.

Quests are, on this occasion, searches. So, in Heywood's *Brazen Age*, 1613 :

“ Now, if in all his *quests*, he be withheld.”

An ancient MS. entitled “ The booke of huntynge that is cleped

OTH. 'Tis well I am found by you:
I will but spend a word here in the house,
And go with you. [Exit.

CAS. Ancient, what makes he here?

IAGO. 'Faith, he to-night hath boarded a land
carack; ⁴

If it prove lawful prize, he's made for ever.

CAS. I do not understand.

IAGO. He's married.

CAS. To who? ⁵

Mayster of game," has the following explanation of the word *quest*: "This word *quest* is a terme of herie hunters of beyonde the see; and is thus moche to say as whan the hunter goth to fynde of the hert and to herborow him. STEEVENS.

⁴ — a land carack;] A *carack* is a ship of great bulk, and commonly of great value; perhaps what we now call a *galleon*.
JOHNSON.

So, in Beaumont and Fletcher's *Coxcomb*:

" ——— they'll be freighted;

" They're made like *caracks*, all for strength and stowage."
STEEVENS.

The first ships that came richly laden from the West Indies to Europe were those from the Caraccas, part of the Spanish settlements: and some years ago a Caracca ship generally proved a very rich prize. M. MASON.

A *carack*, or *carick*, (for so it was more frequently written in Shakspeare's time, (is of higher origin, and was denominated from the Spanish word, *caraca*, which signifies a vessel of great bulk, constructed to carry a heavy burthen. The Spanish *caraca*, Minshew thinks, may have been formed from the Italian *carico*, a lading, or freight. MALONE.

⁵ To who?] It is somewhat singular that Cassio should ask this question. In the 3d scene of the 3d act, *Iago* says:

" Did Michael Cassio, when you woo'd my lady,

" Know of your love?

" Oth. From first to last."

He who was acquainted with the object courted by his friend, could have little reason for doubting to whom he would be married.

STEEVENS.

Cassio's seeming ignorance of Othello's courtship or marriage

THE MOOR OF VENICE. 33

Re-enter OTHELLO.

IAGO. Marry, to—Come, captain, will you go?

OTH. Have with you.⁶

CAS. Here comes another troop to seek for you.

Enter BRABANTIO, RODERIGO, and Officers of night, with torches and weapons.

IAGO. It is Brabantio:—general, be advis'd;⁷
He comes to bad intent.

OTH. Hola! stand there!

ROD. Signior, it is the Moor.

BRA. Down with him, thief!

[They draw on both sides.]

IAGO. You, Roderigo! come, sir, I am for you.

OTH. Keep up your bright swords, for the dew
will rust them.—

Good signior, you shall more command with years,
Than with your weapons.

might only be affected; in order to keep his friend's secret, till it became publicly known. BLACKSTONE.

Or he might fear that Othello had proved false to the gentle Desdemona, and married another. MALONE.

How far this suspicious apprehension would have become the benevolent Cassio, the intimate friend of Othello, let the reader judge. STEEVENS.

⁶ *Have with you.*] This expression denotes readiness. So, in the ancient *Interlude of Nature*, bl. 1. no date:

“And saw that Glotony wold nedys begone;

“*Have with thee*, Glotony, quoth he anon,

“For I must go wyth thee.”

See Vol. XV. p. 365, n. 5. STEEVENS.

⁷ — *be advis'd*;) That is, be cool; be cautious; be discreet. JOHNSON.

BRA. O thou foul thief, where hast thou flow'd
my daughter?

Damn'd as thou art, thou hast enchanted her:
For I'll refer me to all things of sense,
If she in chains of magick were not bound,
Whether a maid—so tender, fair, and happy;
So opposite to marriage, that she shunn'd
The wealthy curled darlings of our nation,⁸—
Would ever have, to incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou; to fear, not to delight.⁹

⁸ *The wealthy curled darlings of our nation.*] *Curled is elegantly and ostentatiously dressed.* He had not the hair particularly in his thoughts. JOHNSON.

On another occasion Shakspeare employs the same expression, and evidently alludes to the hair:

“If she first meet the *curled* Antony,” &c.

Sir W. D'Avenant uses the same expression in his *Just Italian*, 1630:

“The *curl'd* and silken nobles of the town.”

Again:

“Such as the *curled* youth of Italy.”

I believe Shakspeare has the same meaning in the present instance. Thus, Turnus, in the 12th *Æneid*, speaking of *Æneas*:

“———*fredare in pulvere crines*

“*Vibratos calido ferro*,——.” STEEVENS.

That Dr. Johnson was mistaken in his interpretation of this line, is ascertained by our poet's *Rape of Lucrece*, where the hair is not merely alluded to, but expressly mentioned, and the epithet *curled* is added as characteristick of a person of the highest rank:

“Let him have time to tear his *curled* hair.”

Tarquin, a king's son, is the person spoken of. Edgar, when he was “proud in heart and mind,” *curl'd his hair*. MALONE.

⁹ *Of such a thing as thou; to fear, not to delight.*] To fear, in the present instance, may mean—to terrify. So, in *K. Henry VI.* P. III:

“For Warwick was a bug that *fear'd* us all.”

The line spoken by Brabantio is redundant in its measure. It might originally have ran—

Of such as thou; to fear, not to delight.

Mr. Rowe, however, seems to have selected the words I would omit, as proper to be put into the mouth of Horatio, who applies them to Lothario:

“To be the prey of such a thing as thou art.” STEEVENS.

[Judge me the world,^a if 'tis not gross in sense,
That thou hast practis'd on her with foul charms;
Abus'd her delicate youth with drugs, or minerals,
That waken motion:³—I'll have it disputed on:

— to fear, not to delight.] To one more likely to terrify than
delight her. So, in the next scene (Brabantio is again the speaker):

"To fall in love with what *she* fear'd to look on."

Mr. Steevens supposes *fear* to be a verb here, used in the sense of
to terrify; a signification which it formerly had. But *fear*, I ap-
prehend, is a substantive, and poetically used for the *object* of fear.

MALONE.

^a [Judge me the world, &c.] The lines following in crotchets
are not in the first edition. [1622.] POPE.

³ *Abus'd her delicate youth with drugs or minerals,
That waken motion:]* [Old copy—*weaken.*] Hanmer reads
with probability:

That waken motion:—. JOHNSON.

Motion in a subsequent scene of this play is used in the very sense
in which Sir T. Hanmer would employ it:—"But we have reason
to cool our raging *motions*, our carnal stings, our unbitted lusts."

STEEVENS.

To *weaken motion* is, to *impair the faculties*. It was till very lately
and may with some be still an opinion, that philtres or love potions
have the power of perverting, and of course weakening or impair-
ing both the sight and judgement, and of procuring fondness or
dotage toward any unworthy object who administers them. And
by *motion*, Shakspeare means the senses which are depraved and
weakened by these fascinating mixtures. RITSON.

The folio, where alone this passage is found, reads:

That weaken motion:—.

I have adopted Sir Thomas Hanmer's emendation, because I have
a good reason to believe that the words *weaken* and *waken* were in
Shakspeare's time pronounced alike, and hence the mistake might
easily have happened. *Motion* is elsewhere used by our poet pre-
cisely in the sense required here. So, in *Cymbeline*:

"——— for there's no *motion*

"That tends to vice in man, but I affirm

"It is the woman's part."

Again, in *Hamlet*:

"——— sense sure you have,

"Else could you not have *motion*."

'Tis probable, and palpable to thinking.
I therefore apprehend and do attach thee,]

Again, in *Measure for Measure*:

" ——— one who never feels

" The wanton stings and motions of the sense."

So, also, in *A Mad World, my Masters*, by Middleton, 1608:

" And in myself sooth up adulterous motions,

" And such an appetite as I know damns me."

We have in the play before us—*waken'd wrath*, and I think in some other play of Shakspeare—*waken'd love*. So, in our poet's 117th Sonnet:

" But shoot not at me in your *waken'd hate*."

Ben Jonson in his preface to *Volpone* has a similar phraseology: " — it being the office of the crueick poet to *stirre up gentle affections*."

Mr. Theobald reads—That weaken *notion*, i. e. says he, her right conception and idea of things; understanding, judgement.

This reading it must be acknowledged, derives some support from a passage in *King Lear*, A & II. sc. iv.—" either his *notion weakens*, or his discernings are lethargy'd." But the objection to it is, that no opiates or intoxicating potions or powders of any sort can distort or pervert the *intellects*, but by destroying them for a time; nor was it ever at any time believed by the most credulous, that *love-powders*, as they were called, could *weaken the understanding*, though it was formerly believed that they could *fascinate the affections*: or in other words, *waken motion*.

Brabantio afterwards asserts,

" That with some mixtures powerful o'er the blood;

" He wrought upon her."

(Our poet, it should be remembered, in almost all his plays uses *blood* for *passion*. See Vol. XXII. p. 257, n. 2; and Vol. XVI. p. 296, n. 2, and Vol. XVII. p. 120, n. 5.) And one of the senators asks Othello not whether he had *weaken'd* Desdemona's *understanding*, but whether he did

" ——— by indirect and forced courses

" Subdue and *poison* this young maid's *affections*."

The notion of the efficacy of love-powders was formerly so prevalent, that in the parliament summoned by King Richard the Third, on his usurping the throne, it was publicly urged as a charge against lady Grey, that she had bewitched King Edward the Fourth, " by strange potions and amorous charms." See Fabian, p. 495; Speed, p. 913, edit. 1632; and Habington's *History of King Edward the Fourth*, p. 35. MALONE.

In the passages adduced by Mr. Stevens and Mr. Malone, to

For an abuser of the world, ⁴ a practiser
Of arts inhibited and out of warrant:—
Lay hold upon him; if he do resist,
Subdue him at his peril.

OTH. Hold your hands,
Both you of my inclining, and the rest:
Were it my cue to fight, I should have known it
Without a prompter.—Where will you that I go
To answer this your charge?

BRA. To prison; till fit time
Of law, and course of direct session,
Call thee to answer.

OTH. What if I do obey?
How may the duke be therewith satisfied;
Whose messengers are here about my side,

prove that *motion* signifies *lustful desires*, it may be remarked that the word derives this *peculiar meaning*, either from some epithet, or restrictive mode of expression, with which it stands connected. But, had it been used *absolutely*, in *that sense*, with what consistency could Brabantio attribute the emotions of lust in his daughter, to the irritation of those very philtres, which he, in the self-same breath, represents as abating it?

The drugs or minerals, with which Othello is charged as having abused the delicate youth of Desdemona, were supposed to have accomplished his purpose, by

"Charming her blood with pleasing heaviness,"
thereby *weakening* MOTION, that is, *subduing* her MAIDEN PU-
DENCY, and *lulling* her WONTED COYNESSE into a state of ac-
quiescence.

That is this the sense of the passage, is further evident from what follows; for so painful was the of disposition,

“ ~~that~~ that her MOTION

"Blush'd at herself;"

and, therefore, adds Brabantio :

" ~~_____~~ I vouch again,

" That with some mixtures powerful o'er the blood,

" Or with some dram conjur'd to this effect,

"He wrought upon her." HENLEY.

⁴ For an abuser &c.] The first quarto reads—Such an abuser &c. STEEVENS.

Upon some present business of the state,
To bring⁵ me to him?

OFF. 'Tis true, most worthy signior,
The duke's in council; and your noble self,
I am sure, is sent for.

BRA. How! the duke in council!
In this time of the night!—Bring him away:
Mine's not an idle cause; the duke himself,
Or any of my brothers of the state,
Cannot but feel this wrong, as 'twere their own:
For if such actions may have passage free,
Bond-slaves, and pagans,⁶ shall our statesmen be.
[*Exeunt.*

⁵ *To bring—*] The quartos read—*To bear.* STEEVENS.

⁶ *Bond-slaves, and pagans,*] Mr. Theobald alters *pagans* to *pageants*, for this reason, "That pagans are as strict and moral all the world over, as the most regular Christians, in the preservation of private property." But what then? The speaker had not this high opinion of pagan morality, as is plain from hence, that this important discovery, so much to the honour of paganism, was first made by our editor. WARBURTON.

The meaning of the expressions of Brabantio seems to have been mistaken. I believe the morality of either christians or pagans was not in our author's thoughts. He allude to the common condition of all blacks, who come from their own country, both *slaves* and *pagans*: and uses the word in contempt of Othello and his complexion.—If this Moor is now suffered to escape with impunity, it will be such an encouragement to his black countrymen, that we may expect to see all the first offices of our state filled up by the *pagans* and *bond-slaves* of Africa. STEEVENS.

In our author's time *pagan* was a very common expression of contempt. So in *King Henry IV.* P. II:

"What *pagan* may that be?"

See Vol. XIII. p. 68, n. 3. MALONE.

S C E N E III.

The same. A Council-Chamber.

The Duke, and Senators, sitting at a table; Officers attending.

DUKE. There is no composition⁷ in these news,⁸
That gives them credit.

1. SEN. Indeed, they are disproportion'd;
My letters say, a hundred and seven gallies.

DUKE. And mine, a hundred and forty.

2. SEN. And mine, two hundred:
But though they jump not on a just account,
(As in these cases, where the aim reports,⁹

⁷ *There is no composition —*] *Composition, for consistency, concordancy.* WARBURTON.

⁸ *— these news,*] Thus the quarto, 1622, and such was frequently the phraseology of Shakspeare's age. So, in *The Spanish Tragedy*, 1610:

"The news are more delightful to his soul, —."

See also Vol. XIV. p. 285, n. 9. The folio reads—*this news.*

MALONE.

⁹ *As in these cases, where the aim reports,*] The folio has—*the aim reports.* But, *they aim reports,* [the reading of the quarto] has a sense sufficiently easy and commodious. Where men report not by certain knowledge, but by *aim* and conjecture. JOHNSON.

To *aim* is to conjecture. So, in *The Two Gentlemen of Verona*:

"But fearing lest my jealous *aim* might err."

Again, in the manuscript known by the title of *William and the Werwolf*, in the library of King's College, Cambridge:

"No man upon mold, might *ayme* the number." P. 56.

STEEVENS.

— *where the aim reports,*] In these cases where conjecture or

'Tis oft with difference,) yet do they all confirm
A Turkish fleet, and bearing up to Cyprus.

DUKE. Nay, it is possible enough to judgement;
I do not so secure me in the error,
But the main article I do approve
In fearful sense.

SAILOR. [*Within.*] What ho! what ho! what ho!

Enter an Officer with a Sailor.

OFF. A messenger from the gallies.

DUKE. Now? the business?

SAIL. The Turkish preparation makes for Rhodes;
So was I bid report here to the state,
By signior Angelo.⁹

DUKE. How say you by this change?

1. Sen. This cannot be,

By no assay of reason;² 'tis a pageant,
To keep us in false gaze: When we consider
The importancy of Cyprus to the Turk;
And let ourselves again but understand,
That, as it more concerns the Turk than Rhodes,
So may he with more facile question³ bear it,

suspicion tells the tale. *Aim* is again used as a substantive, in this
sense, in *Julius Caesar*:

"What you would work me to, I have some *aim*."

MALONE.

⁹ *By signior Angelo.*] This hemistich is wanting in the first
quarto. STEEVENS.

² *By no assay of reason:*] Bring it to the test, examine it by reason
as we examine metals by the assay, it will be found counterfeit by
all trials. JOHNSON.

³ — *with more facile question* —] *Question* is for the act of
seeking. With more easy endeavour. JOHNSON.

So may he with more facile question bear it,] That is, he may

THE MOOR OF VENICE. 41.

For that it stands not⁴ in such warlike brace,⁵
But altogether lacks the abilities
That Rhodes is dress'd in :—if we make thought of
this,

We must not think, the Turk is so unskilful,
To leave that latest, which concerns him first;
Neglecting an attempt of ease, and gain,
To wake, and wage, a danger profitless.⁶

DUKE. Nay, in all confidence, he's not for
Rhodes.

OFF. Here is more news.

Enter a Messenger.

MESS. The Ottomites, reverend and gracious,
Steering with due course toward the isle of Rhodes,
Have there injointed them with an after fleet.

1. SEN. Ay, so I thought:⁷—How many, as you
guess?

MESS. Of thirty sail: and now do they re-flem⁸

carry it with less dispute, with less opposition. I don't see how the word *question* can signify the *act of seeking*, though the word *quest* may. M. MASON.

⁴ *For that it stands not &c.*] The seven following lines are added since the first edition. POPE.

⁵ — *warlike brace*,] State of defence. To arm was called to *brace on* the armour. JOHNSON.

⁶ *To wake, and wage, a danger profitless.*] To *wage* here, as in many other places in Shakspeare, signifies to fight, to combat.

Thus, in *King Lear*:

“ To *wage* against the enmity of the air.”

It took its rise from the common expression, to *wage war*.

STEEVENS.

⁷ *Ay, so &c.*] This line is not in the first quarto. STEEVENS.

⁸ — *do they re-flem* —] The quartos mean to read, — *re-ferne*, though in the first of them the word is mispelt. STEEVENS.

Their backward course, bearing with frank appearance

Their purposes toward Cyprus.—Signior Montano,
Your trusty and most valiant servitor,
With his free duty, recommends you thus,
And prays you to believe him.⁹

DUKE. 'Tis certain then for Cyprus.—
Marcus Lucchese;² is he not in town?

1. SEN. He's now in Florence.

DUKE. Write from us; with him³ post-post-haste:
despatch.⁴

1. SEN. Here comes Brabantio, and the valiant
Moor.

*Enter BRABANTIO, OTHELLO, IAGO, RODERIGO, and
Officers.*

DUKE. Valiant Othello, we must straight employ
you
Against the general enemy Ottoman.⁵

⁹ *And prays you to believe him.*] He entreats you not to doubt the truth of this intelligence. JOHNSON.

² *Marcus Lucchese.*] The old copies have *Luccicos*. Mr. Steevens made the correction. MALONE.

³ *—with him—*] i. e. recommend, desire him. See Vol. VI. p. 288, n. 4 and other places. REED.

⁴ *—with him post-post-haste: despatch.*] i. e. tell him we wish him to make all possible haste. *Post-haste* is before in this play used adjectively:

“And he requires your haste-post-haste appearance.”

All messengers in the time of Shakspeare were enjoined, “*Haste haste; for thy life. post haste.*”

The reading of the text is that of the quarto, 1622. The folio reads:

Write from us to him, post, post-haste despatch. MALONE.

⁵ *Valiant Othello, we must straight employ you*

Against the general enemy Ottoman.] It is part of the policy of the Venetian state never to entrust the command of an army to a

I did not see you; welcome, gentle signior;

[To BRABANTIO.

We lack'd your counsel and your help to-night.

BRA. So did I yours: Good your grace, pardon me;
Neither my place, nor aught I heard of business,
Hath rais'd me from my bed; nor doth the general
care⁶

Take hold' on me; for my particular grief

native. "To exclude, therefore, (says Contareno, as translated by Lewkenor, 4to. 1599,) out of our estate the danger or occasion of any such ambitious enterprises, our ancestors held it a better course to defend the dominions on the continent with foreign mercenary soldiers, than with their homebred citizens." Again: "Their charges and yearly occasions of disbursement are likewise very great; for alwaies they do entertain in honourable sort with great provision a *captaine generall*, who alwaies is a *stranger borne*."

MALONE.

It was usual for the Venetians to employ strangers and even Moors in their wars. See *The White Devil, or Vittoria Corombona*, Act V. sc. i. See also *Howell's Letters*, B. I. S. 1. Letter xxviii.

REED.

⁶ — *general care* —] The word *care*, which encumbers the verse, was probably added by the players. Shakspeare uses the *general* as a substantive, though, I think, not in this sense. JOHNSON.

The word *general*, when used by Shakspeare as a substantive, always implies the populace, not the publick: and if it were used here as an adjective, without the word *care*, it must refer to *grief* in the following line, a word which may properly denote a private sorrow, but not the alarm which a nation is supposed to feel on the approach of a formidable enemy. M. MASON.

I suppose the author wrote—

Rais'd me from bed; nor doth the general care—

and not

Hath rais'd me from my bed; &c.

The words in the Roman character I regard as playhouse interpolations, by which the metre of this tragedy is too frequently deranged. STEEVENS.

— *general care* —]

"— *juvenumque prodis*,

"*Publica cura*." Hor. STEEVENS.

? *Take hold*—] The first quarto reads—*Take any hold*.

STEEVENS.

Is of so flood-gate and o'er-bearing nature,
That it engulfs and swallows other sorrows,
And it is still itself.

DUKE. Why, what's the matter?

BRA. My daughter! O, my daughter!

SEN. Dead?

BRA. Ay, to me;

She is abus'd, stol'n from me, and corrupted
By spells and medicines bought of mountebanks:⁷
For nature so preposterously to err,
Being not deficient, blind, or lame of sense,⁸
Sans witchcraft could not⁹——

⁷ *By spells and medicines bought of mountebanks:*] Rymer has ridiculed this circumstance as unbecoming (both for its weakness and superstition,) the gravity of the accuser, and the dignity of the tribunal: but his criticism only exposes his own ignorance. The circumstance was not only exactly in character, but urged with the greatest address, as the thing chiefly to be insisted on. For, by the Venetian law, the giving love potions was very criminal, as Shakspeare, without question well understood. Thus the law, *Dei maleficii et herbarie*, cap. xvii. of the code, intitled, "Della promissione del maleficio." "Statuimo stiamdio, che se alcun homo, o femina, barra fatto maleficii, iguali se dimandano vulgarmente *amatorie*, o veramente alcuni altri maleficii, che alcun homo o femina se haveffon in odio, sia frusta et bollado, et che hara confegliado patisca simile pena." And therefore in the preceding scene Brabantio calls them,

"——arts inhibited, and out of warrant."

WARBURTON.

Though I believe Shakspeare knew no more of this Venetian law than I do, yet he was well acquainted with the edicts of that capient prince, king James the First, against

"———practisers

"Of arts inhibited and out of warrant." STEEVENS.

See p. 35, n. 3. MALONE.

⁸ *Being not &c.:*] This line is wanting in the first quarto.

STEEVENS.

⁹ *For nature so preposterously to err,——*

Sans witchcraft could not——] The grammar requires we should read:

THE MOOR OF VENICE. 45

DUKE. Whoe'er he be, that, in this foul proceeding,

Hath thus beguil'd your daughter of herself,
And you of her, the bloody book of law
You shall yourself read in the bitter letter,
After your own sense; yea, though our proper son
Stood in your action.^a

BRA. Humbly I thank your grace.
Here is the man, this Moor; whom now, it seems,
Your special mandate, for the state affairs,
Hath hither brought.

DUKE and SEN. We are very sorry for it.

DUKE. What, in your own part, can you say to
this? [To OTHELLO.]

BRA. Nothing, but this is so.

OTH. Most potent, grave, and reverend signiors,
My very noble and approv'd good masters,—

For nature so preposterously err, &c.
without the article *to*; and then the sentence will be complete.

M. MASON.

Were I certain that our author designed the sentence to be complete, and not to be cut short by the Duke's interruption, I should readily adopt the amendment proposed by Mr. M. Mason.

STEEVENS.

Omission is at all times the most dangerous mode of emendation, and here assuredly is unnecessary. We have again and again had occasion to observe, that Shakspeare frequently begins to construct a sentence in one mode, and ends it in another. See Vol. XXII. p. 87, n. 6. Here he uses *could not*, as if he had written, *has not the power or capacity to* &c. It is not in nature *so to err*; she knows not how to do it. MALONE.

Mr. Malone's opinion relative to omissions, is contradicted by an ancient canon of criticism,—*Praferatur lectio brevior*. I think it, in respect to Shakspeare, of all other modes of emendation the least reprehensible. See the Advertisement prefixed to this edition of our author, and Vol. IV. p. 67, 68, n. 6. STEEVENS.

^a *Stood in your action.*] Were the man exposed to your charge or accusation. JOHNSON.

That I have ta'en away this old man's daughter,
It is most true ; true, I have married her ;
The very head and front of my offending³
Hath this extent, no more. Rude am I in my
speech,

And little blest'd with the set phrase of peace;⁴
For since these arms of mine had seven years' pith,
Till now some nine moons wasted, they have us'd
Their dearest action⁵ in the tented field,

^b *The very head and front of my offending—] The main, the whole, unextenuated. JOHNSON.*

"*Frons causæ non satis honesta est,*" is a phrase used by Quintilian. STEEVENS.

A similar expression is found in Marlowe's *Tamburlaine*, 1590:

"The man that in the *forehead* of his fortunes

" Beares figures of renowne and miracle."

Again, in *Troilus and Cressida* :

" So rich advantage of a promis'd glory,

"As smiles upon the forehead of this action." MALONE.

⁴ *And little blest'd with the set phrase of peace;]* Soft is the reading of the folio. JOHNSON.

This apology, if addressed to his mistress, had been well expressed. But what he wanted, in speaking before a Venetian senate, was not the *soft* blandishments of speech, but the art and method of masculine eloquence. The old quarto reads it, therefore, as I am persuaded Shakspeare wrote :

—— the set phrase of peace. **WARBURTON.**

Soft may have been used for *still* and *calm*, as opposed to the clamours of war. So, in *Coriolanus*:

“ _____ Say to them,

“Thou art their *soldier*, and, being bred in *broils*,

“Hast not the *soft* way, which thou dost confess

"Were fit for thee to use."

Again, in *Antony and Cleopatra*:

" ————— 'Tis a worthy deed,

" And I shall become you well, to entreat your captain

"To *soft* and gentle speech." MALONE.

* *Their dearest action*—] That is, *dear*, for which much is paid, whether money or labour; *dear action*, is action performed at great expence, either of ease or safety. JOHNSON.

Their dearest action is their most important action. See Vol. XVII. p. 191, n. 7. MALONE.

And little of this great world can I speak,
 More than pertains to feats of broil and battle;
 And therefore little shall I grace my cause.
 In speaking for myself: Yet, by your gracious pa-
 tience,
 I will a round unvarnish'd⁶ tale deliver
 Of my whole course of love; what drugs, what
 charms,
 What conjuration, and what mighty magick,
 (For such proceeding I am charg'd withal,)
 I won his daughter with.⁷

BRA. A maiden never bold;
 Of spirit so still and quiet, that her motion

Instead of their *dearest action*, we should say in modern language,
 their *best exertion*. STEEVENS.

I should give these words a more natural signification, and sup-
 pose that they mean—their *favourite action*, the action most dear
 to them. Othello says afterwards:

“ ————— I do agnize

“ A natural and prompt alacrity

“ I find in hardness.” M. MASON.

⁶ — *unvarnish'd*—] The second quarto reads—*unravish'd*.

STEEVENS.

⁷ *I won his daughter with.*] [The first quarto and folio—*I won
 his daughter.*] i. e. I won his daughter *with*: and so all the modern
 editors read, adopting an interpolation made by the editor of the
 second folio, who was wholly unacquainted with our poet's metre
 and phraseology. In *Timon of Athens* we have the same elliptical
 expression:

“ Who had the world as my confessionary,

“ The mouths, the tongues, the eyes, and hearts of men,

“ At duty, more than I could frame *employment* [for].”

See also Vol. XIX. p. 235, n. 5, where several other instances
 of a similar phraseology are collected. MALONE.

As my sentiments concerning the merits of the second folio are
 diametrically opposite to Mr. Malone's opinion of it, I have not dis-
 placed a grammatical to make room for an ungrammatical expression.

What Mr. Malone has styled “ similar phraseology,” I should
 not hesitate to call, in many instances, congeniality of omissions
 and blunders made by transcribers, players, or printers.

Blush'd at herself;⁸ And she,—in spite of nature,
 Of years, of country, credit, every thing,—
 To fall in love with what she fear'd to look on?
 It is a judgement maim'd, and most imperfect,
 That will confess—perfection so could err,
 Against all rules of nature; and must be driven
 To find out practices of cunning hell,
 Why this should be. I therefore vouch again,
 That with some mixtures powerful o'er the blood,
 Or with some dram conjur'd to this effect,
 He wrought upon her.

DUKE. To vouch this, is no proof;⁹
 Without more certain and more overt test,²
 Than these thin habits, and poor likelihoods
 Of modern seeming,³ do prefer against him.

1. SEN. But, Othello, speak;—
 Did you by indirect and forced courses
 Subdue and poison this young maid's affections?
 Or came it by request, and such fair question
 As soul to soul affordeth?

The more I am become acquainted with the ancient copies, the less confidence I am disposed to place in their authority, as often as they exhibit anomalous language, and defective metre. STEEVENS.

⁸ *Blush'd at herself;*] Mr. Pope reads—at *itself*, but without necessity. Shakspeare, like other writers of his age, frequently uses the *personal*, instead of the *neutral* pronoun. STEEVENS.

⁹ *To vouch &c.*] The first folio unites this speech with the preceding one of *Brabantio*; and instead of *certain* reads *wider*.

STEEVENS.

² — overt test,] Open proofs, external evidence. JOHNSON.

³ — thin habits,—

Of modern seeming,] Weak show of slight appearance.

JOHNSON.

So *modern* is generally used by Shakspeare. See Vol. IX. p. 72, n. 9; and Vol. XI. p. 218, n. 2. MALONE.

The first quarto reads:

“ These are thin habits, and poore likelyhoods

“ Of modern *seemings* you prefer against him.” STEEVENS.

THE MOOR OF VENICE. 49

OTH. I do beseech you;
Send for the lady to the Sagittary,⁴
And let her speak of me before her father:
If you do find me foul in her report,
The trust, the office, I do hold of you,⁵
Not only take away, but let your sentence
Even fall upon my life.

DUKE. Fetch Desdemona hither.

OTH. Ancient, conduct them; you best know the
place. — [*Exeunt IAGO and Attendants.*]
And till she come, as truly⁶ as to heaven
I do confess⁷ the vices of my blood,
So justly to your grave ears I'll present
How I did thrive in this fair lady's love,
And she in mine.

DUKE. Say it, Othello.

OTH. Her father lov'd me; oft invited me;
Still question'd me the story of my life,
From year to year; the battles, sieges, fortunes;
That I have pass'd.
I ran it through, even from my boyish days,
To the very moment that he bade me tell it.
Wherein I spake of most disastrous chances,
Of moving accidents, by flood, and field;

⁴ — the Sagittary,] So the folio here and in a former passage. The quarto in both places reads—the *Sagittar*. MALONE.

The *Sagittary* means the sign of the fictitious creature so called, i. e. an animal compounded of man and horse, and armed with a bow and quiver. See Vol. XIII. p. 434, n. 5. STEEVENS.

⁵ *The trust, &c.*] This line is wanting in the first quarto.

STEEVENS.

⁶ — as truly —] The first quarto reads—as *faithful*.

STEEVENS.

⁷ *I do confess &c.*] This line is omitted in the first quarto.

STEEVENS.

Of hair-breadth scapes i' the imminent deadly
breach;

Of being taken by the insolent foe,
And sold to slavery; of my redemption thence,
And portance in my travel's history:⁸
Wherein of antres vast,⁹ and desarts idle,²

* *And portance &c.] I have restored—*

And with it all my travel's history,
from the old edition. It is in the rest,

And portance in my travel's history.

Rymer, in his criticism, on this play, has changed it to *portents*, instead of *portance*. POPE.

Mr. Pope has restored a line to which there is a little objection, but which has no force. I believe *portance* was the author's word in some revised copy. I read thus:

Of being—sold

To slavery, of my redemption thence,

And portance in't; my travel's history.

My redemption from slavery, and behaviour in it. JOHNSON.

I doubt much whether this line, as it appears in the folio, came from the pen of Shakspeare. The reading of the quarto may be *weak*, but it is sense; but what are we to understand by my demeanour, or my sufferings, (which ever is the meaning,) in my travel's history? MALONE.

By—my portance in my travel's history, perhaps our author meant—my behaviour in my travels as described in my history of them.

Portance is a word already used in *Coriolanus*:

"——— took from you

" The apprehension of his present *portance*,

" Which gibingly, ungravely, he did fashion," &c.

Spenser, in the third Canto of the second Book of the *Fairy Queen*, likewise uses it:

" But for in court gay *portaunce* he perceiv'd."

STEEVENS.

⁹ *Wherein of antres vast, &c.]* Discourses of this nature made the subject of the politest conversations, when voyages into, and discoveries of, the new world were all in vogue. So, when the Bastard Faulconbridge in *King John*, describes the behaviour of upstart greatnels, he makes one of the essential circumstances of it to be this kind of table-talk. The fashion then running altogether in this way, it is no wonder a young lady of quality should be struck with the history of an adventurer. So that Rymer, who professedly ridicules this whole circumstance, and the noble author

THE MOOR OF VENICE. 51

Rough quarries, rocks, and hills whose heads touch
 heaven,
 It was my hint to speak,³ such was the process;

of the *Characteristicks*, who more obliquely sneers at it, only expose their own ignorance. WARBURTON.

Whoever ridicules this account of the progress of love, shows his ignorance, not only of history, but of nature and manners. It is no wonder that, in any age, or in any nation, a lady, reclusive, timorous, and delicate, should desire to hear of events and scenes which she could never see, and should admire the man who had endured dangers, and performed actions, which, however, great, were yet magnified by her timidity. JOHNSON.

— *antres* —] French, grottos. POPE.

Caves and dens. JOHNSON.

² — *and desarts* idle,] Every mind is liable to absence and inadvertency, else Pope [who reads — *desarts wild*,] could never have rejected a word so poetically beautiful. *Idle* is an epithet used to express the infertility of the chaotick state, in the Saxon translation of the Pentateuch. JOHNSON.

So, in *The Comedy of Errors* :

“ Usurping ivy, briar, or *idle* moss.”

Mr. Pope might have found the epithet *wild* in all the three last folios. STEEVENS.

The epithet, *idle*, which the ignorant editor of the second folio did not understand, and therefore changed to *wild*, is confirmed by another passage in this act: “ — either to have it *steril* with *idleness*, or manured with industry.” MALONE.

Virgil applies *ignavus* to *woods* in the same way:

“ ——— Iratus sylvam devexit arator,

“ Et nemora evertit multos *ignava* per annos.”

Georg. II. v. 207. HOLT WHITE.

³ *It was my hint to speak.*] This implies it as done by a trap laid for her: but the old quarto reads *hent*, i. e. use, custom. [*Hint* is the reading of the folio.] WARBURTON.

Hent is not *use* in Shakspeare, nor, I believe, in any other author. *Hint*, or *cue*, is commonly used for occasion of speech, which is explained by, *such is the process*, that is, the course of the tale required it. If *hent* be restored, it may be explained by *handle*. I had a *handle*, or *opportunity*, to speak of cannibals.

JOHNSON

Hent occurs at the conclusion of the 4th act of *Measure for Measure*.

And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders.⁴ These things
to hear,

Would Desdemona seriously incline :
But still the house affairs would draw her thence;
Which ever as she could with haste despatch,
She'd come again, and with a greedy ear

sure. It is derived from the Saxon *Hentan*, and means, to take hold of, to seize :

" ——— the gravest citizens

" Have *hent* the gates."

But in the very next page Othello says :

" ——— Upon this *hint* I spake."

It is certain therefore that change is unnecessary. STEEVENS.

⁴ ——— men whose heads

Do grow beneath their shoulders.] Of these men there is an account in the interpolated travels of Mandeville, a book of that time. JOHNSON.

The *Cannibals* and *Anthropophagi* were known to an English audience before Shakspeare introduced them. In *The History of Orlando Furioso*, played for the entertainment of Queen Elizabeth, they are mentioned in the very first scene; and Raleigh speaks of people whose heads appear *not above* their shoulders.

Again, in the tragedy of *Lochrine*, 1595 :

" Or where the bloody *Anthropophagi*,

" With greedy jaws devour the wandring wights."

The poet might likewise have read of them in Pliny's *Natural History*, translated by P. Holland, 1601, and in Stowe's *Chronicle*.

STEEVENS.

Histories (says Bernard Gilpin, in a sermon before Edward VI.) make mention of a " people called *Anthropophagi*, eaters of men."

REED.

Our poet has again in *The Tempest* mentioned " men whose heads stood in their breasts." He had in both places probably Hackluyt's *Voyages*, 1598, in view :—" On that branch which is called Caora, are a nation of people whose heads appear *not above* their shoulders : —they are reported to have their eyes in their shoulders, and the mouths in the middle of their breasts."

Raleigh also has given an account of men whose heads do grow beneath their shoulders, in his *Description of Guiana*, published in 1596, a book that without doubt Shakspeare had read. MALONE.

Devour up my discourse:⁵ Which I observing,
Took once a pliant hour; and found good means
To draw from her a prayer of earnest heart,
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intently:⁶ I did consent;

⁵ — and with a greedy ear

Devour up my discourse:] So, in Marlowe's *Lust's Dominion*,
written before 1593:

"Hang both your greedy ears upon my lips;

"Let them devour my speech."

Again, in Spenser's *Faery Queene*, B. VI. c. ix:

"Whylest thus he talkt, the knight with greedy care

"Hong still upon his melting mouth attent." MALONE.

Both these phrases occur in Tully, "Non semper implet aures
meas, ita sunt avidæ & capaces." *Orat.* 104. "Nos hinc voramus
litteras—" *Ad Attic.* iv. 14. *Auribus avidis* captare, may also
be found in Ovid, *De Ponto*. STEEVENS.

"Iliacosque iterum demens audire labores

"Exposcit, pendetque iterum narrantis ab ore." *Virg.*

M. MASON.

⁶ But not intently:] Thus the eldest quarto. The first folio
reads—*insinatively*; the second,—*distinatively*.

The old word, however, may stand. *Intention* and *attention* were
once synonymous. So, in a play called *The Isle of Gulls*, 1606:
"Grace! at sitting down, they cannot *intend* it for hunger." i. e.
attend to it. Desdemona, who was often called out of the room
on the score of house-affairs, could not have heard Othello's tale
intently, i. e. with *attention to all its parts*.

Again, in Chapman's version of the *Iliad*, B. VI:

"Hector *intends* his brother's will; but first" &c.

Again, in the tenth Book:

"——— all with *intensive* ear

"Converted to the enemies' tents——."

Again, in the eighth Book of the *Odyssey*:

"For our ships known th'expressed minds of men;

"And will so most *intently* retaine

"Their scopes appointed, that they never erre."

STEEVENS.

Shakspeare has already used the word in the same sense in his
Merry Wives of Windsor: "—— she did course over my exteriors
with such a greedy *intention*." See also Vol. XVII. p. 70, n. 4.

And often did beguile her of her tears,
 When I did speak of some distressful stroke,
 That my youth suffer'd. My story being done,
 She gave me for my pains a world of sighs:⁶
 She swore,—In faith, 'twas strange, 'twas passing
 strange;

'Twas pitiful, 'twas wondrous pitiful:
 She wish'd, she had not heard it; yet she wish'd
 That heaven had made her such a man: she thank'd
 me;

And bade me, if I had a friend that lov'd her,
 I should but teach him how to tell my story,
 And that would woo her. Upon this hint, I spake:
 She lov'd me for the dangers I had pass'd;
 And I lov'd her, that she did pity them.
 This only is the witchcraft I have us'd;
 Here comes the lady, let her witness it.

Enter DESDEMONA, IAGO, and Attendants.

DUKE. I think, this tale would win my daughter
 too.—

Good Brabantio,
 Take up this mangled matter at the best:
 Men do their broken weapons rather use,
 Than their bare hands.

BRA. I pray you, hear her speak;
 If she confess, that she was half the wooer,
 Destruction on my head, ' if my bad blame

Distinctly was the conjectural emendation of the editor of the second folio, who never examined a single quarto copy. MALONE.

⁶ — a world of sighs:] It was *kisses* in the later editions: but this is evidently the true reading. The lady had been forward indeed to give him a world of *kisses* upon a bare recital of his story; nor does it agree with the following lines. POPE.

Sighs is the reading of the quarto, 1622; *kisses* of the folio.

MALONE.

[*Destruction* &c.] The quartos read—*Destruction light no me.*

STEEVENS.

Light on the man!—Come hither, gentle mistress;
Do you perceive in all this noble company,
Where most you owe obedience?

DES.

My noble father,

I do perceive here a divided duty:
To you I am bound for life, and education;
My life, and education, both do learn me
How to respect you; you are the lord of duty,¹
I am hitherto your daughter: But here's my hus-
band;

And so much duty as my mother shew'd
To you, preferring you before her father,²
So much I challenge that I may profess
Due to the Moor, my lord.

BRA.

God be with you!—I have done:—

Please it your grace, on to the state affairs;
I had rather to adopt a child, than get it. —
Come hither, Moor:

I here do give thee that with all my heart,
Which,³ but thou hast already, with all my heart
I would keep from thee.—For your sake, jewel,
I am glad at soul I have no other child;
For thy escape would teach me tyranny,
To hang clogs on them.—I have done, my lord.

DUKE. Let me speak like yourself;³ and lay a
sentence,

¹ — you are the lord of duty,] The first quarto reads—you are lord of all my duty. STEEVENS.

² And so much duty as my mother shew'd

To you, preferring you before her father, &c.] Perhaps Shakespeare had here in his thoughts the answer of the youngest daughter of *Ina*, king of the West Saxons, to her father, which he seems to have copied in *King Lear*. See Vol. XX. p. 262. MALONE.

³ Which, &c.] This line is omitted in the first quarto.

STEEVENS.

³ Let me speak like yourself;) The duke seems to mean, when

Which, as a grise,⁴ or step, may help these lovers
Into your favour.⁵

When remedies are past, the griefs are ended,⁶
By seeing the worst, which late on hopes depended.
To mourn a mischief that is past and gone,
Is the next way to draw new mischief on.⁷

What cannot be preserv'd when fortune takes,
Patience her injury a mockery makes.

The robb'd, that smiles, steals something from the
thief;

He robs himself, that spends a bootless grief.

BRA. So let the Turk of Cyprus us beguile;
We lose it not, so long as we can smile.
He bears the sentence well, that nothing bears
But the free comfort which from thence he hears:⁸

he says he will speak like Brabantio, that he will speak sententiously. JOHNSON.

Let me speak like yourself;] i. e. let me speak as yourself would speak, were you not too much heated with passion. SIR J. REYNOLDS.

⁴ — as a grise,] Grize from degrees. A grize is a step. So, in *Timon*:

“ — for every grize of fortune

“ Is smooth'd by that below.”—

Ben Jonson, in his *Sejanus*, gives the original word.

“ Whom when he saw lie spread on the degrees.”

In the will of K. Henry VI. where the dimensions of King's College chapel at Cambridge are set down, the word occurs, as spelt in some of the old editions of Shakspeare: “ — from the provost's hall, unto the greece called *Gradus Chori*, 90 feet.”

STEEVENS.

⁵ *Into your favour.*] This is wanting in the folio, but found in the quarto. JOHNSON.

⁶ *When remedies are past, the griefs are ended,*] This our poet has elsewhere express'd [In *Love's Labour's Lost*, A&V. sc. ii.] by a common proverbial sentence, *Past cure is still past care.* MALONE.

⁷ — new mischief on.] The quarto read—*more* mischief.—

STEEVENS.

⁸ *But the free comfort which from thence he hears:]* But the moral precepts of consolation, which are liberally bestowed on occasion of the sentence. JOHNSON.

But he bears both the sentence and the sorrow,
 That, to pay grief, must of poor patience borrow.
 These sentences, to sugar, or to gall,
 Being strong on both sides, are equivocal:
 But words are words; I never yet did hear,
 That the bruise'd heart was pierced through the
 ear.⁹

* *But words are words; I never yet did hear,*

That the bruise'd heart was pierced through the ear.] The duke had by sage sentences been exhorting Brabantio to patience, and to forget the grief of his daughter's stolen marriage, to which Brabantio is made very pertinently to reply to this effect: "My lord, I apprehend very well the wisdom of your advice; but though you would comfort me, words are but words; and the heart, already bruise'd, was never pierc'd, or wounded, through the ear." It is obvious that the text must be restored thus:

That the bruise'd heart was pieced through the ear.

i. e. that the wounds of sorrow were ever cured, or a man made heart-whole merely by the words of consolation. WARBURTON.

Shakspeare was continually changing his first expression for another, either stronger or more uncommon; so that very often the reader, who has not the same continuity or succession of ideas, is at a loss for its meaning. Many of Shakspeare's uncouth strained epithets may be explained, by going back to the obvious and simple expression, which is most likely to occur to the mind in that state. I can imagine the first mode of expression that occurred to the poet was this:

The troubled heart was never cured by words.

To give it poetical force, he altered the phrase:

The wounded heart was never reached through the ear.

Wounded heart he changed to *broken*, and that to *bruise'd*, as a more common expression. *Reached* he altered to *touched*, and the transition is then easy to *pierced*, i. e. thoroughly touched. When the sentiment is brought to this state, the commentator, without this unravelling clue, expounds *piercing the heart* in its common acceptation *wounding the heart*, which making in this place nonsense, is corrected to *pieced the heart*, which is very stiff, and, as Polonius says, is a vile phrase. SIR J. REYNOLDS.

Pierced may be right. The consequence of a bruise is sometimes matter collected, and this can no way be cured without *piercing* or letting it out. Thus, in *Hamlet*:

I humbly beseech you, proceed to the affairs of state.

" It will but skin and film the ulcerous place,
 " Whiles rank corruption mining all within,
 " Infects unseen."

Again,

" This is th' imposthume of much wealth and peace,
 " That inward breaks, and shows no cause without,
 " Why the man dies."

Our author might have had in his memory the following quaint title of an old book: i. e. " A lytell treatyse called the dysputacyon, or the complaynte of the herte through perced with the lokynge of the eye. Imprynted at Londō in Fletestrete at y^e sygne of the sonne by Wynkyu de Worde." STEEVENS.

But words are words; I never yet did hear,

That the bruis'd heart was pierced through the ear.] These moral precepts, says Brabantio, may perhaps be founded in wisdom, but they are of no avail. Words after all are but words; and I never yet heard that consolatory speeches could reach and penetrate the afflicted heart, through the medium of the ear.

Brabantio here expresses the same sentiment as the father of Hero in *Much Ado about Nothing*, when he derides the attempts of those comforters who in vain endeavour to

" Charm ache with air, and agony with words."

Our author has in various places shewn a fondness for this antithesis between the heart and ear. Thus, in his *Venus and Adonis*:

" This dismal cry rings sadly in her ear,
 " Through which it enters, to surprize her heart."

Again, in *Much Ado about Nothing*: " My cousin tells him in his ear, that he is in her heart."

Again, in *Cymbeline*:

" — I have such a heart as both mine ears
 " Must not in haste abuse."

Again, in his *Rape of Lucrece*:

" His ear her prayers admits, but his heart granteth
 " No penetrable entrance to her plaining."

A doubt has been entertained concerning the word *pierced*, which Dr Warburton supposed to mean *wounded*, and therefore substituted *piiced* in its room. But *pierced* is merely a figurative expression, and means not *wounded*, but penetrated, in a metaphorical sense; thoroughly affected; as in the following passage in Shakspeare's 46th Sonnet:

" My heart doth plead, that thou in him dost lie;
 " A closet never pierc'd with crystal eyes."

DUKE. The Turk with a most mighty preparation makes for Cyprus:—Othello, the fortitude of the place is best known to you: And though we have there a substitute of most allow'd sufficiency, yet opinion, a sovereign mistress of effects, throws a more safer voice on you: you must therefore be content to stubber the gloss of your new fortunes^a with this more stubborn and boisterous expedition.

So also, in *Love's Labour's Lost*:

"Honest plain words best pierce the ear of grief."

Again, in his *Rape of Lucrece*:

"With sweetest touches pierce your 'mistress' ear."

In a word, a heart pierced through the ear, is a heart which (to use our poet's words elsewhere,) has granted a penetrable entrance to the language of consolation. So, in *The Mirrour for Magistrates*, 1575:

"My piteous plaint—the hardest heart may pierce."

Spenser has used the word exactly in the same figurative sense in which it is here employed; *Faery Queene*, Book VI. c. ix:

"Whylest thus he talkt, the knight with greedy care

"Hog still upon his melting mouth attent;

"Whose sensefull words impierst his hart so neare,

"That he was rapt with double ravishment."

And in his Fourth Book, c. viii. we have the very words of the text:

"Her words —————

"Which, passing through the eares, would pierce the hart."

Some persons have supposed that *pierced* when applied metaphorically to the heart, can only be used to express pain; that the poet might have said, *pierced with grief*, or *pierced with complaints*, &c. but that to talk of *piercing* a heart with *consolatory speeches*, is a catachresis: but the passage above quoted from Spenser's sixth book shows that there is no ground for the objection. So also, in Marlowe's *Tamburlaine*, 1590, we find—

"Nor thee nor them, thrice noble Tamburlaine,

"Shall want my heart to be with gladness pierc'd."

MALONE.

^a —to stubber the gloss of your new fortunes—] To *stubber*, on this occasion, is to *obscure*. So, in the First Part of *Jeronimo*, &c. 1605:

"The evening too begins to stubber day."

The latter part of this metaphor has already occurred in *Macbeth*:

"———— golden opinions ————

"Which should be worn now in their newest gloss."

STEEVENS.

OTH. The tyrant custom, most grave senators,
 Hath made the flinty and steel couch of war
 My thrice-driven bed of down:³ I do agnize⁴
 A natural and prompt alacrity,
 I find in hardness; and do undertake
 These present wars⁵ against the Ottomites.
 Most humbly therefore bending to your state,
 I crave fit disposition for my wife;
 Due reference of place, and exhibition;⁶

³ — [*thrice-driven bed of down*:] A *driven* bed, is a bed for which the feathers are selected, by *driving* with a fan, which separates the light from the heavy. JOHNSON.

⁴ — [*I do agnize* —] i. e. acknowledge, confess, avow. So, in *A Summarie Report*, &c. of the Speaker relative to Mary Queen of Scots, 4to. 1586: "— a repentant convert, *agnizing* her Maiesties great mercie" &c. Again, in the old play of *Cambyfes*:

"The tenor of your princely will, from you for to *agnize*."

In this instance, however, it signifies to know: as likewise in the following, from the same piece:

"Why so? I pray you let me *agnize*." STEEVENS.

It is so defined [i. e. to acknowledge] in Bullokar's *English Expofitor*, 8vo. 1616. MALONE.

⁵ *These present wars* —] The quarto, 1622, and the folio, by an error of the press, have — *this* present wars. For the emendation I am responsible. MALONE.

⁶ [*I crave fit disposition for my wife*:

Due reference of place, and exhibition; &c.] I desire, that proper *disposition* be made for my wife, that she may have *precedency* and *revenue*, accommodation and *company* suitable to her rank.

For *reference*, of place, the old quartos have *reverence*, which Sir T. Hanmer has received. I should read,

Due preference of place, —. JOHNSON.

Exhibition is allowance. The word is at present used only at the universities.

So, in *The Two Gentlemen of Verona*:

"What maintenance he from his friends receives,

"Like *exhibition* thou shalt have from me."

Again, in *King Edward IV.* by Heywood, 1626:

"Of all the *exhibition* yet bestow'd,

"This woman's liberality likes me best." STEEVENS.

See Vol. XX p. 295, n. 4. MALONE.

With such accommodation, and besort,
As levels with her breeding.

DUKE. If you please,
Be't at her father's.

BRA. I'll not have it so.

OTH. Nor I.

DES. Nor I; I would not there reside,
To put my father in impatient thoughts,
By being in his eye. Most gracious duke,
To my unfolding lend a gracious ear;⁶
And let me find a charter in your voice,⁷
To assist my simpleness.⁸

DUKE. What would you, Desdemona?

DES. That I did love the Moor to live with him,
My downright violence and storm of fortunes⁹

⁶ ——— *Most gracious duke,*

To my unfolding lend a gracious ear;] Thus the quarto, 1622.
The folio, to avoid the repetition of the same epithet, reads:
" ——— your *prosperous* ear; i. e. your *propitious* ear. STEEVENS.

⁷ ——— *a charter in your voice,*] Let your favour *privilege* me.

JOHNSON.

⁸ *To assist my simpleness.*] The first quarto reads this as an unfinished sentence:

And if my *simpleness*——. STEEVENS.

⁹ *My downright violence and storm of fortunes* —] *Violence* is not *violence suffered*, but *violence acted*. Breach of common rules and obligations. The old quarto has *scorn of fortune*, which is perhaps the true reading. JOHNSON.

I would rather continue to read—*storm of fortunes*, on account of the words that follow, viz. "May *trumpet* to the world."

So, in *King Henry IV.* Part I:

" ——— the southern *wind*

" Doth play the *trumpet* to his purposes."

Again, in *Troilus and Cressida*:

" ——— so

" Doth valour show, and valour's worth, divide

" In *storms of fortune*." STEEVENS.

May trumpet to the world; my heart's subdu'd
Even to the very quality of my lord: *

So, in *King Henry VIII*:

"An old man broken with the *storms of state*."

The expression in the text is found in Spenser's *Faery Queen*, Book VI. c. ix:

"Give leave awhile, good father, in this shore

"To rest my barcke, which hath bene beaten late

"With *stormes of fortune* and tempestuous fate."

And Bacon, in his *History of King Henry the Seventh*, has used the same language: "The king in his account of peace and calms did much overcast his *fortunes*, which proved for many years together full of broken seas, tides, and *tempests*."

Mr. M. Mason objects, that Mr. Steevens has not explained these words. Is any explanation wanting? or can he, who has read in *Hamlet*, that a judicious player "in the *tempest* and whirlwind of his *passion* should acquire and beget a temperance;" who has heard Falstaff wish for a *tempest* of provocation; and finds in *Troilus and Cressida*—"in the wind and *tempest* of her frown," be at a loss to understand the meaning of a *storm of fortunes*? By her *downright violence and storm of fortunes*, Desdemona without doubt means, the bold and decisive measure she had taken, of following the dictates of passion and giving herself to the Moor; regardless of her parent's displeasure, the forms of her country, and the future inconvenience she might be subject to, by "tying her duty, beauty, wit, and *fortunes*, in an extravagant and wheeling stranger, of here and every where."

On looking into Mr. Edward's remarks, I find he explains these words nearly in the same manner. "*Downright violence*, (says he,) means, the unbridled impetuosity with which her passion hurried her on to this unlawful marriage; and *storm of fortunes* may signify the hazard she thereby ran, of making shipwreck of her worldly interest. Both very agreeable to what she says a little lower—

"—to his honours, and his valiant parts

"Did I my soul and *fortunes* consecrate." MALONE.

* *Even to the very quality of my lord:*] The first quarto reads,
Even to the utmost pleasure, &c. STEEVENS.

Quality here means *profession*. "I am so much enamoured of Othello, that I am even willing to endure all the inconveniencies incident to a *military life*, and to attend him to the wars."—"I cannot mervaille, (said Lord Essex to Mr. Ashton, a Puritan preacher who was sent to him in the Tower,) though my protestations are not believed of my enemies, when they so little prevailed with a man of your *quality*." See also Vol. XXII. p. 128, n. 9.

I saw Othello's visage in his mind ;³
 And to his honours, and his valiant parts,
 Did I my soul and fortunes consecrate.
 So that, dear lords, if I be left behind,
 A moth of peace, and he go to the war,
 The rites, for which I love him, are bereft me,
 And I a heavy interim shall support
 By his dear absence : Let me go with him.

OTH. Your voices, lords :⁴—'beseech you, let her
 will

Have a free way.

Vouch with me, heaven,⁵ I therefore beg it not,

That this is the meaning, appears not only from the reading of the quarto,—“ my heart's subdued, even to the utmost pleasure of my lord, i. e. so as to prompt me to go with him wherever he wishes I should go,” but also from the whole tenour of Desdemona's speech ; the purport of which is, that as she had married a *soldier*, so she was ready to accompany him to the wars, and to consecrate her soul and fortunes to his *honours*, and his *valiant* parts ; i. e. to attend him wherever his *military* character and his love of *fame* should call him. MALONE.

That *quality* here signifies the *Moorish* complexion of Othello, and not his *military* profession, is obvious from what immediately follows :

“ I saw Othello's *visage* in his mind : ”
 and also from what the Duke says to Brabantio :

“ If virtue no delighted beauty lack,
 “ Your son-in-law is far more *fair* than *black*.”

Desdemona, in this speech asserts, that the virtues of Othello had subdued her heart, in spite of his visage ; and that, to his rank and accomplishments as a soldier, she had consecrated her soul and her fortunes. HENLEY.

³ *I saw Othello's visage in his mind ;*] It must raise no wonder, that I loved a man of an appearance so little engaging : I saw his face only in his mind ; the greatness of his character reconciled me to his form. JOHNSON.

⁴ *Your voices, lords :*] The folio reads,—*Let her have your voice.*
 STEEVENS.

⁵ *Vouch with me, heaven,*] Thus the second quarto and the folio.
 STEEVENS.

These words are not in the original copy, 1622. MALONE.

To please the palate of my appetite ;
Nor to comply with heat, the young affects,
In my distinct and proper satisfaction; ⁶

⁶ *Nor to comply with heat, the young affects,*

In my distinct and proper satisfaction :] [Old copies—*defunct*]
As this has been hitherto printed and stopped, it seems to me a period of as stubborn nonsense as the editors have obtruded upon poor Shakspeare throughout his works. What a preposterous creature is this Othello made, to fall in love with and marry a fine young lady, when *appetite* and *heat*, and *proper satisfaction*, are *dead* and *defunct* in him ! (For, *defunct* signifies nothing else, that I know of, either primitively or metaphorically:) But if we may take Othello's own word in the affair, he was not reduced to this fatal state:

“ — or, for I am declin'd

“ Into the vale of years ; yet *that's not much*.”

Again, Why should our poet say, (for so he says as the passage has been pointed) that the young *affect* heat ? Youth, certainly, *has* it, and has no occasion or pretence of *affecting* it. And, again, after *defunct*, would he add so absurd a collateral epithet as *proper* ? But *affects* was not designed here as a verb, and *defunct* was not designed here at all. I have by reading *distinct* for *defunct*, rescued the poet's text from absurdity ; and this I take to be the tenor of what he would say ; “ I do not beg her company with me, merely to please myself ; nor to indulge the heat and *affects* (i. e. affections) of a new-married man, in my own distinct and proper satisfaction ; but to comply with her in her request, and desire, of accompanying me.” *Affects* for *affections*, our author in several other passages uses.

THEOBALD.

Nor to comply with heat, the young affects

In my defunct and proper satisfaction :] i. e. with that heat and new affections which the indulgence of my appetite has raised and created. This is the meaning of *defunct*, which has made all the difficulty of the passage. WARBURTON.

I do not think that Mr. Theobald's emendation clears the text from embarrassment, though it is with a little imaginary improvement received by Sir T. Haumer, who reads thus :

Nor to comply with heat affects the young,

In my distinct and proper satisfaction.

Dr. Warburton's explanation is not more satisfactory : what made the difficulty will continue to make it. I read,

—— I beg it not,

To please the palate of my appetite,

Nor to comply with heat (the young affects)

But to be free and bounteous to her mind :
And heaven defend' your good souls, that you think

*In me defunct) and proper satisfaction ;
But to be free and bounteous to her mind.*

Affects stands here, not for love, but for passions, for that by which any thing is affected. *I ask it not*, says he, *to please appetite, or satisfy loose desires*, the passions of youth which I have now outlived, or for any particular gratification of myself, but merely that I may indulge the wishes of my wife.

Mr. Upton had, before me, changed *my* to *me* ; but he has printed young *affects*, not seeming to know that *affects* could be a noun.

JOHNSON.

Mr. Theobald has observed the impropriety of making Othello confess, that all youthful passions were *defunct* in him ; and Sir T. Haumer's reading [*distinct*] may, I think, be received with only a slight alteration. I would read,

*I beg it not,
To please the palate of my appetite,
Nor to comply with heat, and young affects,
In my distinct and proper satisfaction ;
But to be &c.*

Affects stands for *affections*, and is used in that sense by Ben Jonson in *The Case is Altered*. 1609 :

*I shall not need to urge
" The sacred purity of our affects."*

Again, in *Love's Labour's Lost* :

" For every man with his affects is born."

Again, in *The Wars of Cyrus*, 1594 :

" The frail affects and errors of my youth."

Again, in Middleton's *Inner Temple Masque*, 1619 :

" No doubt affects will be subdued by reason."

There is, however, in *The Bondman*, by Massinger, a passage which seems to countenance and explain

the young affects

In me defunct &c.

" youthful heats,

" That look no further than your outward form,

" Are long since buried in me."

Timoleon is the speaker. STEEVENS.

I would venture to make the two last lines change places :

*I therefore beg it not,
To please the palate of my appetite,
Nor to comply with heat, the young affects ;*

I will your serious and great business scant,

*But to be free and bounteous to her mind,
In my defunct and proper satisfaction.*

And would then recommend it to consideration, whether the word *defunct* (which would be the only remaining difficulty,) is not capable of a signification, drawn from the primitive sense of its Latin original, which would very well agree with the context.

TYRWHITT.

I would propose to read — In my *defunct*, or *defunct'd*, &c. i. e. I do not beg her company merely to please the palate of my appetite, nor to comply with the heat of lust which the young man affects, i. e. loves and is fond of, in a gratification which I have by marriage *defunct'd*, or inclosed and guarded, and made my own property. *Unproper beds* in this play, means, beds not peculiar or appropriate to the right owner, but common to other occupiers. In *The Merry Wives of Windsor* the marriage vow was represented by Ford as the ward and *defence* of purity or conjugal fidelity. "I could drive her then from the ward of her purity, her reputation, and a thousand other her *defences*, which are now too strongly embattled against me." The verb *affect* is more generally, among ancient authors, taken in the construction which I have given to it, than as Mr. Theobald would interpret it. It is so in this very play, "Not to *affect* many proposed matches," means not to like, or be fond of many proposed matches.

I am persuaded that the word *defunct* must be at all events ejected. Othello talks here of his appetite, and it is very plain that Desdemona to her death was fond of him after wedlock, and that he loved her. How then could his conjugal desires be dead or *defunct*? or how could they be *defunct* or discharged and performed when the marriage was consummated? TOLLET.

Othello here supposes, that his petition for the attendance of his bride, might be ascribed to one of these two motives: — either solicitude for the enjoyment of an unconsummated and honourable marriage; or the mere gratification of a sensual and selfish passion. But, as neither was the true one, he abjures them both:

Vouch with me heaven, I therefore beg it NOT
To please the palate of my appetite;
NOR to comply with heat (———)
———) and proper satisfaction.

The former, having nothing in it unbecoming, he simply disclaims; but the latter, ill according with his season of life (for Othello was now *declin'd into the vale of years*) he assigns a reason for renouncing:

——— the young affects,
In me *defunct*. ———

For she is with me : No, when light-wing'd toys

As if he had said, "I have outlived that wayward impulse of passion,
by which younger men are stimulated : those

" ——— youthful heats,

" That look no further than the OUTWARD FORM,

" Are long since buried in me."

The supreme object of my heart is

—— to be free and bounteous to her MIND.

By YOUNG *affects*, the poet clearly means those "YOUTHFUL lusts"
[τὰς ΝΕΩΤΕΡΙΚΑΣ ἐπιθυμίας, cupiditates rei novæ, thence JUVENILES,
and therefore EFFRENES cupiditates,] which St. Paul admonishes
Timothy to fly from, and the Romans to MORTIFY.

HENLEY.

For the emendation now offered, [disjunct] I am responsible.
Some emendation is absolutely necessary, and this appears to me
the least objectionable of those which have been proposed. Dr.
Johnson, in part following Mr. Upton, reads and regulates the
passage thus:

Nor to comply with heat (the young affects

In me defunct) and proper satisfaction.

To this reading there are, I think, three strong objections. The
first is, the suppression of the word *being* before *defunct*, which is
absolutely necessary to the sense, and of which the omission is so
harsh, that it affords an argument against the probability of the
proposed emendation. The second and the grand objection is,
that it is highly improbable that Othello should declare on the day
of his marriage that heat and the youthful affections were dead or
defunct in him; that he had outlived the passions of youth. He
himself (as Mr. Theobald has observed,) informs us afterwards,
that he is "declined into the vale of years;" but adds, at the
same time, "yet that's not much." This surely is a decisive proof
that the text is corrupt. My third objection to this regulation
is, that by the introduction of a parenthesis, which is not found
in the old copies, the words *and proper satisfaction* are so unnatu-
rally disjoined from those with which they are connected in sense, as
to form a most lame and impotent conclusion; to say nothing of the
awkwardness of using the word *proper* without any possessive pro-
noun prefixed to it.

All these difficulties are done away, by retaining the original
word *my*, and reading *disjunct* instead of *defunct*? and the meaning
will be, I ask it not for the sake of my *separate* and private enjoy-
ment, by the gratification of appetite, but that I may indulge the
wishes of my wife.

The young affects, may either mean the affections or passions of

Of feather'd Cupid feel with wanton dullness

youth, (considering *affects* as a substantive,) or these words may be connected with *heat*, which immediately precedes: "I ask it not, for the purpose of gratifying that appetite *which* peculiarly stimulates the young." So, in Spenser's *Faery Queene*, B. V. c. ix:

"Layes of sweete love, and youth's delightful *heat*."

Mr. Tyrwhitt "recommends it to consideration, whether the word *defunct*, is not capable of a signification, drawn from the primitive sense of its Latin original, which would very well agree with the context."

The mere English reader is to be informed, that *defunctus* in Latin signifies *performed*, *accomplished*, as well as *dead*: but is it probable that Shakspeare was apprized of its bearing that signification? In Bullokar's *English Expofitor*, 8vo. 1616, the work of a physician and a scholar, *defunct* is only defined by the word *dead*; nor has it, I am confident, any other meaning annexed to it in any dictionary or book of the time. Besides; how, as Mr. Tollet has observed, could his conjugal duties be said to be *discharged* or *performed*, at a time when his marriage was not yet consummated? — On this last circumstance however I do not insist, as Shakspeare is very licentious in the use of participles, and might have employed the past for the present: but the former objection appears to me fatal.

Proper is here and in other places used for *peculiar*. In this play we have *unproper* beds; not *peculiar* to the rightful owner, but *common* to him and others.

In the present tragedy we have many more uncommon words than *disjunct*: as *facile*, *agnize*, *acerb*, *sequestration*, *injointed*, *congregated*, *guttered*, *sequent*, *extincted*, *exsufflicate*, *indign*, *segregated*, &c. — Iago in a subsequent scene says to Othello, "let us be *conjunctive* in our revenge;" and our poet has *conjunct* in *King Lear*, and *disjoin* and *disjunctive* in two other plays. In *King John* we have *adjunct* used as an adjective:

"Though that my death be *adjunct* to the act, —"
and in *Hamlet* we find *disjoint* employed in like manner:

"Or thinking ———"

"Our state to be *disjoint*, and out of a frame." MALONE.

As it is highly probable this passage will prove a lasting source of doubt and controversy, the remarks of all the commentators are left before the publick. Sir Thomas Hanmer's *disjunct*, however, appearing to me as apposite a change as Mr. Malone's synonymous *disjunct*, I have placed the former in our text, though perhaps the old reading ought not to have been disturbed, as in the opinion of more than one critick it has been satisfactorily explained by Dr. Johnson and Mr. Henley. STEEVENS.

My speculative and active instruments,⁸
That my disports corrupt and taint my business,
Let housewives make a skillet of my helm,
And all indign and base adversities
Make head against my estimation!⁹

DUKE. Be it as you shall privately determine,
Either for her stay, or going: the affair cries —
haste,
And speed must answer it; you must hence to-
night.

⁷ — — defend &c.] To defend, is to forbid. So, in Chaucer's
Wife of Bathes Prologue, Mr. Tyrwhitt's edit. ver. 5641:

"Wher can ye seen in any maner age

"That highe God defended marriage,

"By expresse word?"

From *dé fendre*, Fr. STEEVENS.

⁸ — — when light-wing'd toys

Of feather'd Cupid seel with wanton dulness

My speculative and active instruments,] Thus the folio, except
that instead of *active instruments*, it has *offic'd instrument*. MALONE.

For a particular explanation of the verb — to *seel*, the reader is
referred to Vol. XI. p. 151, n. 3.

The quarto reads —

— — — when light-wing'd toys

And feather'd Cupid foils with wanton dulness

My speculative and active instruments —.

All these words (in either copy) mean no more than this: — When
the pleasures and idle toys of love make me unfit either for seeing
the duties of my office, or for the ready performance of them, &c.

STEEVENS.

Speculative instruments, in Shakspeare's language, are the eyes; and
active instruments, the hand and feet. So, in *Coriolanus*:

" — — where, the other instruments

"Did see, hear, devise, instruct, walk, feel," &c.

To *seel* is to close the eyelids of a hawk by running a thread through
them. As it is here metaphorically used, it applies very properly to
the *speculative instruments*; but *foils*, the reading of the quarto,
agrees better with *active instruments*.

Wanton dulness is dulness arising from wanton indulgences.

MALONE.

⁹ — — my estimation!] Thus the folio; the quarto — reputation.

STEEVENS:

DES. To-night, my lord?

DUKE. This night.

OTH. With all my heart.

DUKE. At nine i'the morning here we'll meet again.

Othello, leave some officer behind,
And he shall our commission bring to you;
With such things else of quality and respect,
As doth import you.

OTH. Please your grace, my ancient;
A man he is of honesty, and trust:
To his conveyance I assign my wife,
With what else needful your good grace shall think
To be sent after me.

DUKE. Let it be so. —
Good night to every one. — And, noble signior,
[To BRABANTIO.
If virtue no delighted beauty lack,^a
Your son-in-law is far more fair than black.

I. SEN. Adieu, brave Moor! use Desdemona well.

^a *If virtue no delighted beauty lack,*] The meaning, I believe, is if virtue comprehends every thing in itself, then your virtuous son-in-law of course is beautiful: he has that beauty which delights every one. *Delighted*, for *delighting*; Shakspeare often uses the active and passive participles indiscriminately. Of this practice I have already given many instances. The same sentiment seems to occur in *Twelfth Night*:

"In nature is no blemish, but the mind;

"None can be call'd deform'd, but the unkind:

"*Virtue is beauty* ——" STEEVENS.

Delighted is used by Shakspeare in the sense of *delighting*, or *delightful*. See *Cymbeline*, Act V:

"Whom best I love, I cross, to make my gift,

"The more delay'd, *delighted*." TYRWHITT.

THE MOOR OF VENICE. 71

BRA. Look to her, Moor; have a quick eye to see;³

She has deceiv'd her father, and may thee.

[*Exeunt* Duke, Senators, Officers, &c.]

OTH. My life upon her faith. — Honest Iago, My Desdemona must I leave to thee: I pr'ythee, let thy wife attend on her; And bring them after⁴ in the best advantage.⁵ — Come, Desdemona; I have but an hour Of love, of wordly matters and direction, To spend with thee: we must obey the time.

[*Exeunt* OTHELLO and DESDEMONA.]

ROD. Iago.

IAGO. What say'st thou, noble heart?

ROD. What will I do, think'st thou?

IAGO. Why, go to bed, and sleep.

ROD. I will incontinently drown myself.

IAGO. Well, if thou dost, I shall never love thee after it. Why, thou silly gentleman!

ROD. It is silliness to live, when to live is a torment: and then have we a prescription to die, when death is our physician.

IAGO. O villainous! I have look'd upon the world for four times seven years:⁶ and since I could

³ — *have a quick eye to see;*] Thus the eldest quarto. The folio reads,

— *if thou hast eyes to see.* STEEVENS.

⁴ *And bring them after —*] Thus the folio. The quarto, 1622, reads — *and bring her after.* MALONE.

⁵ — *best advantage.*] Fairest opportunity. JOHNSON.

⁶ *I have look'd upon the world for four times seven years:*] From this passage Iago's age seems to be ascertained; and it corresponds with the account in the novel on which *Othello* is founded, where he is described as a young, handsome man. The French translator of Shakspeare is however of opinion, that Iago here only speaks of

distinguish a benefit and an injury, I never found a man that knew how to love himself. Ere I would say, I would drown myself for the love of a Guinea-hen,⁷ I would change my humanity with a baboon.

ROD. What should I do? I confess, it is my shame to be so fond; but it is not in virtue to amend it.

IAGO. Virtue? a fig! 'tis in ourselves, that we are thus, or thus. Our bodies are our gardens; to the which, our wills are gardeners: so that if we will plant nettles, or sow lettuce; set hyssop, and weed up thyme; supply it with one gender of herbs, or distract it with many; either to have it steril with idleness,⁸ or manured with industry; why, the

those years of his life in which he had looked on the world with an eye of observation. But it would be difficult to assign a reason why he should mention the precise term of *twenty-eight* years; or to account for his knowing so accurately when his understanding arrived at maturity, and the operation of his sagacity, and his observations on mankind, commenced.

That Iago meant to say he was but twenty-eight years old, is clearly ascertained, by his marking particularly, though indefinitely, a period *within that time*, [“and *since* I could distinguish,” &c.] when he began to make observations on the characters of men.

Waller on a picture which was painted for him in his youth, by Cornelius Jansen, and which is now in the possession of his heir, has expressed the same thought: “Anno ætatis 23; *vixit vix primo*.”

MALONE.

’ — a *Guinea-hen*,] A showy bird with fine feathers.

JOHNSON.

A *Guinea-hen* was anciently the cant term for a prostitute. So, in *Albertus Wallenstein*, 1640:

“ — Yonder’s the cock o’ the game,

“ About to tread yon *Guinea-hen*; they’re billing.”

STEEVENS.

’ — *either to have it steril with idleness*;] Thus the authentick copies. The modern editors following the second folio, have omitted the word *to*. — I have frequently had occasion to remark that Shakspeare often begins a sentence in one way, and ends it in a different kind of construction. Here he has made Iago say, if we

power and corrigible authority of this lies in our wills. If the balance⁹ of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: But we have reason, to cool our raging motions, our carnal stings, our unbitted lusts; whereof I take this, that you call—love, to be a sect, or scion.³

ROD. It cannot be.

IAGO. It is merely a lust of the blood, and a permission of the will. Come, be a man: Drown thyself? drown cats, and blind puppies. I have profess'd me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness;⁴ I could never better stead thee than now. Put money in thy purse; follow these wags; defeat thy favour

will plant, &c. and he concludes, as if he had written—if *our will is*—either to have it, &c. See p. 44, n. 9. MALONE.

See Vol. IV. p. 13, n. 2, where the remark on which the foregoing note is founded was originally made. STEEVENS.

⁹ *If the balance &c.*] The folio reads—If the *brain*. Probably, a mistake for—*beam*. STEEVENS.

³ — *reason, to cool* — our carnal stings, our unbitted lusts:] So, in *A Knack to know an Honest Man*, 1596:

“ — Virtue never taught thee that;

“ She sets a bit upon her bridled lusts.”

See also *As you like it*, Act II. sc. vi:

“ For thou thyself hast been a libertine;

“ As sensual as the brutish sting itself.” MALONE.

³ — *a sect, or scion.*] Thus the folio and quarto. A *set* is what the more modern gardeners call a *cutting*. The modern editors read—a *set*. STEEVENS.

⁴ — *I confess me knit to thy deserving with cables of perdurable toughness;*] So, in *Antony and Cleopatra*:

“ To make you brothers, and to knit your hearts

“ With an *unslipping knot*.”

Again, in our author's 26th Sonnet:

“ Lord of my love, to whom in vassalage

“ Thy *merit* bath my duty strongly *knit*.” MALONE.

with an usurped beard; ⁵ I say, put money in thy purse. It cannot be, that Desdemona should long continue her love to the Moor,—put money in thy purse;—nor he his to her: it was a violent commencement, and thou shalt see an answerable sequestration; ⁶—put but money in thy purse.—These

⁵ ——— defeat thy favour with an usurped beard;] To defeat, is to undo, to change. JOHNSON.

Defeat is from *désaire*, Fr. to undo. Of the use of this word I have already given several instances. STEEVENS.

Favour here means that combination of features which gives the face its distinguishing character. *Defeat*, from *désaire*, in French, signifies to unmake, decompose, or give a different appearance to, either by taking away something, or adding. Thus, in *Don Quixote*, Cardenio *defeated* his *favour* by cutting off his beard, and the Barber his, by putting one on. The beard which Mr. Ashton *usurped* when he escaped from the Tower, gave so different an appearance to his face, that he passed through his guards without the least suspicion. In *The Winters Tale*, Autolycus had recourse to an expedient like Cardenio's, (as appears from the *pocketing up his pedlar's increment*,) to prevent his being known in the garb of the prince. HENLEY.

To *defeat*, Minshew in his Dictionary, 1617, explains by the words—"to abrogate, to undo." See also Florio's Italian Dict. 1598: "*Disfacere*. To undo, to marre, to unmake, to defeat."

MALONE.

⁶ ——— it was a violent commencement, and thou shalt see an answerable sequestration;] There seems to be an opposition of terms here intended, which has been lost in transcription. We may read, *it was a violent conjunction, and thou shalt see an answerable sequestration*; or, what seems to me preferable, *it was a violent commencement, and thou shalt see an answerable sequel*.

JOHNSON.

I believe the poet uses *sequestration* for *sequel*. He might conclude that it was immediately derived from *sequor*. *Sequestration*, however, may mean no more than *separation*. So, in this play—"a *sequester* from liberty." STEEVENS.

Surely *sequestration* was used in the sense of *separation* only, or in modern language, *parting*. Their passion began with violence, and it shall end as quickly, of which a *separation* will be the consequence. A total and voluntary *sequestration* necessarily includes the cessation or end of affection.—We have the same thought in several other places. So, in *Romeo and Juliet*:

Moors are changeable in their wills;—fill thy purse with money: the food that to him now is as luscious as locusts, shall be to him shortly as bitter as coloquintida.⁷ She must change for youth: when she is sated with his body, she will find the error of her choice.—She must have change, she must: therefore put money in thy purse.—If thou wilt needs damn thyself, do it a more delicate way than drown-

“ These violent delights, have violent ends,
“ And in their triumph die.”

Again, in *The Rape of Lucrece*:

“ Thy violent vanities can never last.”

I have here followed the first quarto. The folio reads—it was a violent commencement in her, &c. The context shews that the original is the true reading. Othello's love for Desdemona has been just mentioned, as well as her's for the Moor. MALONE.

⁷ — as luscious as locusts.—as bitter as coloquintida.] The old quarto reads—as acerb as coloquintida.

At *Tonquin* the insect *locusts* are considered as a great delicacy, not only by the poor but by the rich; and are sold in the markets, as larks and quails are in Europe. It may be added, that the Levitical law permits four sorts of them to be eaten. STEEVENS.

It appears from *Dillon's Voyage to the East-Indies*, 1698, that “ the Negroes eat them, to revenge themselves, as they say, upon their carcases, for the evils they make them endure; and I, (adds the writer,) have seen some French eat them, with as good an appetite as the Blacks, who all affirm, that they are of a very good taste.” RITSON.

An anonymous correspondent informs me, that the fruit of the locust-tree, (which, I believe, is here meant,) is a long black pod, that contains the seeds, among which there is a very sweet luscious juice of much the same consistency as fresh honey. This (says he) I have often tasted. STEEVENS.

That viscous substance which the pod of the locust contains, is, perhaps, of all others, the most luscious. From its likeness to honey, in consistency and flavour, the locust is called the *honey-tree* also. Its seeds, enclosed in a long pod, lie buried in the juice.

HENLEY.

Mr. Daines Barrington suggests to me, that Shakspeare perhaps had the third chapter of St. Matthew's gospel in his thoughts, in which we are told that John the Baptist lived in the wilderness on locusts and wild honey. MALONE.

ing. Make all the money thou canst: If sanctimony and a frail vow, betwixt an erring barbarian⁸ and a super-subtle Venetian, be not too hard for my wits, and all the tribe of hell, thou shalt enjoy her; therefore make money. A pox of drowning thyself! it is clean out of the way: seek thou rather to be hang'd in compassing thy joy, than to be drown'd and go without her.

ROD. Wilt thou be fast to my hopes, if I depend on the issue?⁹

IAGO. Thou art sure of me;—Go, make money:

* — *betwixt an erring barbarian*—] We should read *errant*; that is, a vagabond, one that has no house nor country.

WARBURTON.

Sir T. Hanmer reads, *arrant*. *Erring* is as well as either.

JOHNSON.

So, in *Hamlet*:

“Th’extravagant and *erring* spirit hies

“To his confine.” STEEVENS.

An *erring* Barbarian perhaps means a rover from Barbary. He had before said, “You’ll have your daughter cover’d with a Barbary horse.” MALONE.

I rather conceive *barbarian* to be here used with its primitive sense of—a *foreigner*, as it is also in *Coriolanus*:

“I would they were *barbarians*, (as they are,)

“Though in Rome litter’d.” STEEVENS.

The word *erring* is sufficiently explained by a passage in the first scene of the play, where Roderigo tells Brabantio that his daughter was

“Tying her duty, beauty, wit and fortune,

“To an extravagant and wheeling stranger.”

Erring is the same as *erraticus* in Latin.

The word *erring* is used in the same sense in some of Orlando’s verses in *As you like it*:

“Tongues I’ll hang on every tree,

“That shall civil sayings shew.

“Some, how brief the life of man

“Runs his *erring* pilgrimage;—.” M. MASON.

* — *if I depend on the issue?*] These words are wanting in the first quarto. STEEVENS.

—I have told thee often, and I re-tell thee again and again, I hate the Moor: My cause is hearted;² thine hath no less reason: Let us be conjunctive³ in our revenge against him: if thou canst cuckold him, thou dost thyself a pleasure, and me a sport. There are many events in the womb of time, which will be delivered. Traverse;⁴ go; provide thy money. We will have more of this to-morrow. Adieu.

ROD. Where shall we meet i'the morning?

IAGO. At my lodging.

ROD. I'll be with thee betimes.

IAGO. Go to; farewell. Do you hear, Roderigo?⁵

ROD. What say you?

IAGO. No more of drowning, do you hear.

² — hearted;] This adjective occurs again in Act III: "— hearted throne." Dr. Johnson in his Dictionary has unguardedly said, that it is only used in composition: as, for instance, hard-hearted. STEEVENS.

³ — conjunctive —] The first quarto reads, *communicative*.

STEEVENS.

⁴ Traverse;] This was an ancient military word of command. So, in *King Henry IV.* P. II. Bardolph says: "Hold, Wart, *traverse*; thus, thus, thus." STEEVENS.

⁵ — Do you hear, Roderigo?] In the folio, instead of this and the following speeches, we find only these words:

Iago. Go to; farewell. Do you hear, Roderigo?

Rod. I'll sell all my land.

[Exit.

Iago. Thus do I ever, &c.

The quarto, 1622, reads:

Iago. Go to; farewell:—do you hear, Roderigo?

Rod. What say you?

Iago. No more of drowning, do you hear.

Rod. I am chang'd,

[Exit Rod.

Iago. Go to; farewell: put money enough in your purse.

Thus do I ever, &c.

The reading of the text is formed out of the two copies.

MALONE.

ROD. I am changed. I'll sell all my land.

IAGO. Go to; farewell: put money enough in your purse. [Exit RODERIGO.

Thus do I ever make my fool my purse:
For I mine own gain'd knowledge should profane,
If I would time expend with such a snipe,⁶
But for my sport and profit. I hate the Moor;
And it is thought abroad, that 'twixt my sheets
He has done my office: I know not, if't be true;
But I, for mere suspicion in that kind,
Will do, as if for surety.⁷ He holds me well;⁸
The better shall my purpose work on him.
Cassio's a proper man: Let me see now;
To get his place, and to plume up my will;⁹
A double knavery,—How? how?—Let me see:—
After some time, to abuse Othello's ear,
That he is too familiar with his wife:—
He hath a person, and a smooth dispose,
To be suspected; fram'd to make women false.
The Moor is of a free and open nature,²
That thinks men honest, that but seem to be so;
And will as tenderly be led by the nose,
As asses are.

⁶ — a snipe,] *Woodcock* is the term generally used by Shakespeare to denote an insignificant fellow; but Iago is more sarcastick, and compares his dupe to a smaller and meaner bird of almost the same shape. STEEVENS.

⁷ — as if for surety.] That is, "I will act as if I were certain of the fact." M. MASON.

⁸ — He holds me well;] i. e. esteems me. So, in *St. Matt.* xxi. 26: "— all hold John as a prophet."

Again, in *Hamlet*:

"Hold it a fashion, and a toy in blood." REED.

⁹ — to plume up &c.] The first quarto reads—to make up &c. STEEVENS.

² *The Moor is of a free and open nature,*] The first quarto reads,
The Moor, a free and open nature too,
That thinks &c. STEEVENS.

I have't;—it is engender'd:—Hell and night
Must bring this monstrous birth to the world's light.
[Exit.

ACT II. SCENE I.

A Sea-port Town in Cyprus.³ A Platform.

Enter MONTANO and two Gentlemen.

MON. What from the cape can you discern at sea?

I. GENT. Nothing at all: it is a high-wrought
flood;

³ — in Cyprus.] All the modern editors, following Mr. Rowe, have supposed the capital of Cyprus to be the place where the scene of *Othello* lies during four acts: but this could not have been Shakespeare's intention; NICOSIA, the capital city of Cyprus, being situated nearly in the center of the island, and thirty miles distant from the sea. The principal sea-port town of Cyprus was FAMAGUSTA; where there was formerly a strong fort and commodious haven, the only one of any magnitude in the island; and there undoubtedly the scene should be placed. "Neere unto the haven (says Knolles,) standeth an old CASTLE, with four towers after the ancient manner of building." To this castle, we find *Othello* presently repairs.

It is observable that Cinthio in the novel on which this play is founded, which was first published in 1565, makes no mention of any attack being made on Cyprus by the Turks. From our poet's having mentioned the preparations against this island, which they first assaulted and took from the Venetians in 1570, we may suppose that he intended that year as the era of his tragedy; but by mentioning *Rhodes* as also likely to be assaulted by the Turks, he has fallen into an historical inconsistency; for they were then in quiet possession of that island, of which they became masters in December, 1522; and if, to evade this difficulty, we refer *Othello* to an era prior to that year, there will be an equal incongruity; for from 1473, when the Venetians first became possessed of Cyprus, to 1522, they had not been molested by any Turkish armament. MALONE;

I cannot, 'twixt the heaven³ and the main,
Descry a fail.

MON. Methinks, the wind hath spoke aloud at
land;

A fuller blast ne'er shook our battlements:

If it hath ruffian'd so upon the sea,⁴

What ribs of oak, when mountains melt on them,⁵

³ — 'twixt the heaven —] Thus the folio; but perhaps our author wrote—the heavens. The quarto, 1622, probably by a printer's error, has—*haven*. STEEVENS.

The reading of the folio affords a bolder image; but the article prefixed strongly supports the original copy; for applied to *heaven*, it is extremely awkward. Besides; though in *The Winter's Tale* our poet has made a Clown talk of a *ship boring the moon with her mainmast*, and say that "*between the sea and the firmament you cannot thrust a bodkin's point*," is it probable, that he should put the same hyperbolic language into the mouth of a gentleman, answering a serious question on an important occasion? In a subsequent passage indeed he indulges himself without impropriety in the elevated diction of poetry.

Of the *haven* of Famagusta, which was defended from the main by two great rocks, at the distance of forty paces from each other, Shakspeare might have found a particular account in Knolles's *History of the Turks*, ad ann. 1570, p. 863. MALONE.

⁴ *If it hath ruffian'd so upon the sea,*] So, in *Troilus and Cressida*:

"But let the *ruffian* Boreas once enrage

"The gentle *Thetis*,—" MALONE.

⁵ — *when mountains melt on them,*] Thus the folio. The quarto reads:

"— *when the huge mountain melts.*"

This latter reading might be countenanced by the following passage in the Second Part of *King Henry IV*:

"— the continent

"Weary of solid firmness, *melt* itself

"Into the sea—" STEEVENS.

The quarto is surely the better reading; it conveys a more natural image, more poetically expressed. Every man who has been on board a vessel in the Bay of Biscay, or in any very high sea, must know that the vast billows seem to melt away from the ship, not on it. M. MASON.

I would not wilfully differ from Mr. M. Mason concerning the

Can hold the mortise? what shall we hear of this?

2. GENT. A segregation of the Turkish fleet:
For do but stand upon the foaming shore,⁶
The chiding billow seems to pelt the clouds;
The wind-shak'd surge, with high and monstrous
main,

Seems to cast water on the burning bear,
And quench the guards of the ever-fixed pole:⁷

value of these readings; yet surely the *mortise* of a ship is in greater peril when the watry mountain melts *upon* it, than when it melts *from* it. When the waves retreat from a vessel, it is safe. When they break over it, its structure is endangered. So, in *Pericles*, *Prince of Tyre*:

" ——— a sea

" That almost burst the deck." STEEVENS.

The quarto, 1622, reads—when the huge mountaine *meslt*; the letter *s*, which perhaps belongs to *mountain*, having wandered at the press from its place.

I apprehend, that in the quarto reading (as well as in the folio,) by *mountains* the poet meant not land-mountains, which Mr. Steevens seems by his quotation to have thought, but those huge surges, (resembling mountains in their magnitude,) which " with high and monstrous main seem'd to cast water on the burning bear."

So, in a subsequent scene:

" And let the labouring bark climb *hills* of seas,

" *Olympus* high, ———."

Again, in *Troilus and Cressida*:

" ——— and anon behold

" The strong-ribb'd bark through *liquid mountains* cuts."

MALONE.

My remark on Mr. Mason's preceding note will show that I had no such meaning as Mr. Malone has imputed to me. All I aimed at was to parallel the idea in the quarto, of one mountain melting, instead of many. STEEVENS.

⁶ — the foaming shore,] The elder quarto reads—*banning* shore, which offers the bolder image; i. e. the shore that execrates the ravage of the waves. So, in *King Henry VI.* P. I:

" Fell, *banning* hag, enchantress, hold thy tongue."

STEEVENS.

⁷ And quench the guards of the ever-fixed pole:] Alluding to the star *Arctophylax*. JOHNSON.

The elder quarto reads—*ever-fired* pole. STEEVENS.

I never did like molestation view
On th' enchas'd flood.

MON. If that the Turkish fleet
Be not in shelter'd and embay'd, they are drown'd;
It is impossible they bear it out.

Enter a third Gentleman.

3. GENT. News, lords! our wars are done;
The desperate tempest hath so bang'd the Turks,
That their designment halts: A noble ship of Venice

Hath seen a grievous wreck and sufferance
On most part of their fleet.

MON. How! is this true?

3. GENT. The ship is here put in,
A Veronesé; Michael Cassio,*

* *The ship is here put in,*

A Veronesé; Michael Cassio, &c.] [Old copies — Veroneffa.]

Mr. Heath is of opinion, that the poet intended to inform us, that Othello's lieutenant Cassio was of Verona, an inland city of the Venetian State; and adds, that the editors have not been pleased to say what kind of ship is here denoted by a *Veroneffa*. By a *Veroneffa*, or *Veronesé*, (for the Italian pronunciation must be retained, otherwise the measure will be defective,) a ship of Verona is denoted; as we say to this day of ships in the river, such a one is a *Dutchman*, a *Jamai-a-man*, &c. I subjoin Mr. Warton's note, as a confirmation of my own. STEEVENS.

The true reading is *Veronesé*, pronounced as a quadrisyllable:

— The ship is here put in,

A *Veronesé*. —

It was common to introduce *Italian* words, and in their proper pronunciation then familiar. So Spenser in *The Faery Queen*, B. III. c. xiii. 10:

“ With sleeves dependant *Albanesé* wife.”

Mr. Heath observes, that “ the editors have not been pleased to inform us what kind of ship is here denoted by the name of a *Veroneffa*.” But even supposing that *Veroneffa* is the true reading, there is no sort of difficulty. He might just as well have inquired, what

Lieutenant to the warlike Moor, Othello,
Is come on shore: the Moor himself's at sea,
And is in full commission here for Cyprus.

MON. I am glad on't; 'tis a worthy governor.

3. GENT. But this same Cassio,—though he speak
of comfort,

Touching the Turkish loss,—yet he looks sadly,
And prays the Moor be safe; for they were parted
With foul and violent tempest.

MON. 'Pray heaven he be;
For I have serv'd him, and the man commands

kind of a ship is a *Hamburgher*. This is exactly a parallel form. For it is not the species of the ship which is implied in this appellation. Our critic adds, "the poet had not a ship in his thoughts.—He intended to inform us, that Othello's lieutenant, Cassio, was of *Verona*. We should certainly read:

— The ship is here put in.

A Veronese, Michael *Cassio*, (&c.)

Is come on shore." —

This regulation of the lines is ingenious. But I agree with Sir T. Hanmer, and I think it appears from many parts of the play, that Cassio was a Florentine. In this speech, the *third Gentleman*, who brings the news of the wreck of the Turkish fleet, returns his tale, and relates the circumstances more distinctly. In his *former* speech he says, "*A noble ship of Venice* saw the distress of the Turks." And here he adds, "The very ship is just now put into our port, and she is a *Veronese*." That is, a ship fitted out or furnished by the people of Verona, a city of the Venetian state. T. WARTON.

I believe we are all wrong. *Verona* is an inland city. Every inconsistency may, however, be avoided, if we read—*The Veroneffa*, i. e. the name of the ship is the *Veroneffa*. Verona, however, might be obliged to furnish ships towards the general defence of Italy.

STEEVENS.

The emendation proposed by Mr. Steevens is acute; but Shakespeare's acquaintance with the topography of Italy (as appears from *The Tempest*) was very imperfect. HENLEY.

In Thomas's *History of Italy*, already quoted, the people of Verona are called the *Veronesi*.

This ship has been already described as a ship of Venice. It is

Like a full foldier.⁸ Let's to the sea-side, ho!
 As well to see the vessel that's come in,
 As to throw out our eyes for brave Othello;
 Even till we make the main,⁹ and the aerial blue,
 An indistinct regard.

GENT. Come, let's do so;
 For every 'minute is expectancy
 Of more arrivance.

Enter CASSIO.

CAS. Thanks to the valiant of this warlike isle,¹⁰
 That so approve the Moor; O, let the heavens
 Give him defence against the elements,
 For I have lost him on a dangerous sea!

MON. Is he well shipp'd?

CAS. His bark is stoutly timber'd, and his
 pilot
 Of very expert and approv'd allowance;¹¹

now called "a *Veronesé*;" that is, a ship belonging to and furnished by the inland city of Verona, for the use of the Venetian state; and newly arrived from Venice. "Besides many other towns, (says Contareno,) castles, and villages, they [the Venetians,] possess seven faire cities; as Trevigi, Padoua, Vicenza, Verona, Brescia, Bergamo, and Crema." *Commonwealth of Venice*, 1599. MALONE.

⁸ *Like a full foldier.*] Like a complete soldier. So before, p. 15:

"What a full fortune doth the thick-lips owe." MALONE.

⁹ *Even till we make the main, &c.*] This line and half is wanting in the eldest quarto. STEEVENS.

¹⁰ — warlike isle,] Thus the folio. The first quarto reads—worthy isle. STEEVENS.

¹¹ *Of very expert and approv'd allowance;*] I read,
Very expert, and of approv'd allowance. JOHNSON.

Expert and approv'd allowance is put for *allow'd and approv'd expertness*. This mode of expression is not unfrequent in Shakspeare.
 STEEVENS.

Therefore my hopes, not forfeited to death,
Stand in bold cure.⁴

[WITHIN.] A fail, a fail, a fail!

⁴ *Therefore my hopes, not forfeited to death,
Stand in bold cure.*] I do not understand these lines: I know not how *hope* can be *forfeited to death*, that is, *can be increased, till it be destroyed*; nor what it is to *stand in bold cure*; or why *hope* should be considered as a disease. In the copies there is no variation. Shall we read:

Therefore my fears, not forfeited to death,
Stand in bold cure?

This is better, but it is not well. Shall we strike a bolder stroke, and read thus?

Therefore my hopes, not forfeited to death,
Stand bold, not sure. JOHNSON.

Presumptuous hopes, which have no foundation in probability, may poetically be said to forfeit themselves to death, or forward their own dissolution. To *stand in bold cure*, is to erect themselves in confidence of being fulfilled. A parallel expression occurs in *King Lear*, A & III. sc. vi:

" This rest might yet have balm'd his broken senses,
" Which, if conveniency will not allow,
" Stand in hard cure."

Again:

— his life, with thine, &c.
Stand in assured loss.

In *bold cure* means, in confidence of being cured. STEEVENS.

Dr. Johnson says, " he knows not why *hope* should be considered as a disease." But it is not *hope* which is here described as a disease; those misgiving apprehensions which diminish hope, are in fact the disease, and hope itself is the patient.

A forfeit being a disease arising from an *excessive* overcharge of the stomach, the poet with his usual licence uses it for any species of excess.—Therefore, says Cassio, my hopes, which, though faint and sickly with apprehension, are not totally destroyed by an excess of despondency, erect themselves with some degree of confidence that they will be relieved, by the safe arrival of Othello, from those ill-divining fears under which they now languish.

The word *forfeit* having occurred to Shakspeare, led him to consider such a hope as Cassio entertained, not a sanguine, but a faint and languid hope, (" sicklied o'er with the pale cast of thought.") as a *disease*, and to talk of its *cure*.

Enter another Gentleman.

CAS. What noise?

4. GENT. The town is empty; on the brow o'the sea

Stand ranks of people, and they cry—a fail.

CAR. My hopes do shape him for the governour.

2. GENT. They do discharge their shot of courtesy; [Guns heard.

Our friends, at least.

CAS. I pray you, sir, go forth,
And give us truth who 'tis that is arriv'd.

2. GENT. I shall. [Exit.

MON. But, good lieutenant, is your general wiv'd?

CAS. Most fortunately: he hath achiev'd a maid
That paragon's description, and wild fame;
One that excels the quirks of blazoning pens,⁵
And in the essential vesture of creation,
Does bear all excellency.⁶—How now? who has
put in?

A passage in *Twelfth-Night*, where a similar phraseology is used, may serve to strengthen this interpretation:

“Give me excess of it; that, *surfeiting*,

“The appetite may sicken, and so die.”

Again, in *The Two Gentlemen of Verona*:

“O, I have fed upon this woe already,

“And now excess of it will make me *surfeit*.” MALONE.

I believe that Solomon, upon this occasion, will be found the best interpreter: “*hope deferred maketh the heart sick*.” HENLEY.

⁵ *One that excels the quirks of blazoning pens,*] So, in our poet's 103d Sonnet:

“——— a face

“That over-goes my blunt invention quite,

“Dulling my lines, and doing me disgrace.” MALONE.

⁶ *And in the essential vesture of creation,*

Does bear all excellency.] The author seems to use *essential*, for

THE MOOR OF VENICE. 87

Re-enter second Gentleman.

2. GENT. 'Tis one Iago, ancient to the general.

existent, real. She excels the praises of invention, says he, and in real qualities, with which creation has invested her, bears all excellency. JOHNSON.

Does bear all excellency.] Such is the reading of the quarto; for which the folio has this;

And in the essential vesture of creation

Do's tyre the ingeniuier;

Which I explain thus,

Does tire the ingenious verse.

This is the best reading, and that which the author substituted in his revisal. JOHNSON.

The reading of the quarto is so flat and unpoetical, when compared with that sense which seems meant to have been given in the folio, that I heartily wish some emendation could be hit on, which might entitle it to a place in the text, I believe the word *tire* was not introduced to signify — to *fatigue*, but to *attire*, to *dress*. The verb *to attire*, is often so abbreviated. Thus, in *Holland's Leaguer*, 1633:

" ——— Cupid's a boy,

" And would you *tire* him like a senator?"

Again, in the *Comedy of Errors*, A& II. sc. ii:

" ——— To save the money he spends in *tiring*," &c.

The essential vesture of creation tempts me to believe it was so used on the present occasion. I would read something like this:

And in the essential vesture of creation

Does tire the ingenuous virtue.

i. e. invests her artless virtue in the fairest form of earthly substance.

In *The Merchant of Venice*, A& V. Lorenzo calls the body — "the muddy *vesture* of decay."

It may, however, be observed that the word *ingenier* did not anciently signify *one who manages the engines or artillery of an army*, but any *ingenious person*, any *master of liberal science*.

So, in Ben Jonson's *Sejanus*, A& I. sc. i:

" No, Silius, we are no good *ingeniers*,

" We want the fine arts," &c.

Ingenier, therefore may be the true reading of this passage: and a similar thought occurs in *The Tempest*, A& IV. sc. i:

" For thou shalt find she will outstrip all praise,

" And make it *helt* behind her."

CAS. He has had most favourable and happy speed:

In the argument of *Sejanus*, B. Jonson likewise says, that his hero "worketh with all his *ingene*," apparently from the Latin *ingenium*.
STEEVENS.

Perhaps the words intended in the folio, were,
Does tire the ingene ever.

Ingene is used for *ingenium* by Puttenham, in his *Arte of Poesie*, 1589: "— such also as made most of their workes by translation out of the Latin and French tongue, and few or none of their owne *engine*." *Engine* is here without doubt a misprint for *ingene*.—I believe, however, the reading of the quarto is the true one.—If *tire* was used in the sense of *weary*, then *ingener* must have been used for the ingenious person who should attempt to enumerate the merits of Desdemona. To the instance produced by Mr. Steevens from *Sejanus*, may be added another in Fleckno's *Discourse of the English Stage*, 1664: "Of this curious art the Italians (this latter age) are the greatest masters, the French good proficient, and we in England only scholars and learners, yet, having proceeded no further than to bare painting, and not arrived to the stupendous wonders of your great *ingeniers*." In one of Daniel's Sonnets, we meet with a similar imagery to that in the first of these lines:

"Though time doth spoil her of the fairest vaile
"That ever yet mortalitie did cover." MALONE.

The reading of the folio, though incorreclly spelled, appears to have been,

Does tire the engineer;

which is preferable to either of the proposed amendments; and the meaning of the passage would then be, "One whose real perfections were so excellent, that to blazon them would exceed the abilities of the ablest masters."

The sense attributed to the word *tire*, according to this reading, is perfectly agreeable to the language of poetry. Thus Dryden says:

"For this an hundred voices I desire,
"To tell thee what an hundred tongues would *tire*;
"Yet never could be worthily exprest,
"How deeply those are seated in my breast."

And in the last act of *The Winter's Tale*, the third Gentleman says, "I never heard of such another encounter, which lames report to follow it, and *undoes* description to do it." The objection to the reading of *inginer*, is, that although we find the words *ingine*, *inginer*, and *inginous* in Jonson, they are not the language of Shak-

Tempests themselves, high seas, and howling winds,
The gutter'd rocks, and congregated sands,—
Traitors ensteep'd to clog the guiltless keel,

Shakespeare; and I believe indeed that Jonson is singular in the use of them. M. MASON.

Whoever shall reject uncommon expressions in the writings of Shakespeare, because they differ either from the exact rules of orthography, or from the unsettled mode of spelling them by other writers, will be found to deprive him no less of his beauties, than that the ornithologist would the peacock, who should cut out every eye of his train because it was either not circular, or else varied from some imaginary standard.—*Ingenieur* is no doubt of the same import with *ingenier* or *ingeneer*, though perhaps differently written by Shakespeare in reference to *ingenious*, and to distinguish it from *ingeneer*, which he has elsewhere used in a military sense. Mr. M. Mason's objection, that it is not the language of Shakespeare, is more than begging the question; and to affirm that Jonson is singular in the use of *ingine*, *inginer*, and *inginous*, is as little to the purpose. For we not only have those expressions in other writers, but others from the same root, as *ingene*, *engene*, &c. in Holinshed, and Sir T. Moore; and Daniel uses *ingeniate*:

"Th' adulterate beauty of a falsed cheek

"Did Nature (for this good) *ingeniate*,

"To shew in thee the glory of her best." HENLEY.

Traitors ensteep'd—] Thus the folio and one of the quartos. The first copy reads—*enscarped*, of which every reader may make what he pleases. Perhaps *enscarped* was an old English word borrowed from the French *escarpé*, which Shakespeare not finding congruous to the image of clogging the keel, afterwards changed.

I once thought that the poet had written—*Traitors enscauf'd*, i. e. muffled in their robes, as in *Julius Cæsar*. So, in *Hamlet*: "My sea-gown scarf'd about me;" and this agrees better with the idea of a traitor: yet whatever is gained one way is lost another. Our poet too often adopts circumstances from every image that arose in his mind, and employing them without attention to the propriety of their union, his metaphorical expressions become inextricably confused. STEEVENS.

Mr. Steevens's difficulty respecting *ensteep'd*, would, perhaps, have been removed, if he had but recollected the passage of the fourth act, where Othello alludes to the fate of Tantalus:

"Had it pleas'd heaven

"To try me with affliction; had he rain'd

As having sense of beauty, do omit
Their mortal natures,⁸ letting go safely by
The divine Desdemona.

MON.

What is she?

CAS. She that I spake of, our great captain's
captain,

Left in the conduct of the bold Iago;
Whose footing here anticipates our thoughts,
A se'nnight's speed.—Great Jove,⁹ Othello guard,
And swell his sail with thine own powerful breath;
That he may bless this bay with his tall ship,
Make love's quick pants in Desdemona's arms,²
Give renew'd fire to our extincted spirits,
And bring all Cyprus comfort!³—O, behold,

*Enter DESDEMONA, EMILIA, IAGO, RODERIGO,
and Attendants.*

The riches of the ship is come on shore!
Ye men of Cyprus, let her have your knees:—
Hail to thee, lady! and the grace of heaven,
Before, behind thee, and on every hand,
Enwheel thee round!

"All kind of sores, and shames on my bare head;

"Steep'd me in poverty to the very lips—." HENLEY.

⁸ *Their mortal natures,*] i. e. their *deadly, destructive* natures.
So, in *Macbeth*:

"That tend on mortal thought."

See Dr. Johnson's note, Vol. XI p. 56, n. 8. REED.

⁹ — *Great Jove, &c.*] For this absurdity I have not the smallest
doubt that the Master of the Revels, and not our poet, is answerable.
See *The Historical Account of the English Stage*, Vol. III. MALONE.

² *Make love's quick pants in Desdemona's arms,*] Thus the folio.
The quarto with less animation:

And swiftly come to *Desdemona's arms*. STEVENS.

³ *And bring all Cyprus comfort!*] This passage is only found in
the quartos. STEVENS.

DES. I thank you valiant Cassio.
What tidings can you tell me of my lord?

CAS. He is not yet arriv'd; nor know I aught
But that he's well, and will be shortly here.

DES. O, but I fear;—How lost you company?

CAS. The great contention of the sea and skies
Parted our fellowship: But, hark! a fail.

[*Cry within. A fail, a fail! Then guns heard.*

2. GENT. They give their greeting to the citadel;
This likewise is a friend.

CAS. See for the news.⁴—

[*Exit Gentleman.*

Good ancient, you are welcome;—Welcome, mis-
tress:— [*To EMILIA.*

Let it not gall your patience, good Iago,
That I extend my manners; 'tis my breeding
That gives me this bold show of courtesy.

[*Kissing her.*

IAGO. Sir, would she give you so much of her lips,
As of her tongue she oft bestows on me,
You'd have enough.

DES. Alas, she has no speech.

IAGO. In faith, too much;⁵
I find it still, when I have list to sleep:
Marry, before your ladyship, I grant,
She puts her tongue a little in her heart,
And chides with thinking.

EMIL. You have little cause to say so.

IAGO. Come on, come on; you are pictures out
of doors,

⁴ See for the news.] The first quarto reads—*So speaks this voice.*

STEEVENS.

⁵ In faith, too much;] Thus the folio. The first quarto thus:
I know too much;

¹ find it, I; for when, &c. STEEVENS.

Bells in your parlours, wild cats in your kitchens,
Saints in your injuries, ⁶ devils being offended,
Players in your housewifery, and housewives in your
beds.

DES. O, fie upon thee, slanderer!⁷

IAGO. Nay, it is true, or else I am a Turk;
You rise to play, and go to bed to work.

EMIL. You shall not write my praise.

IAGO. No, let me not.

DES. What would'st thou write of me, if thou
should'st praise me?

IAGO. O gentle lady, do not put me to't;
For I am nothing, if not critical.⁸

⁶ *Saints in your injuries, &c.*] When you have a mind to do injuries, you put on an air of sanctity. JOHNSON.

In Puttenham's *Art of Poetrie*, 1589, I meet with almost the same thoughts: "We limit the comely parts of a woman to consist in four points; that is, to be, a shrew in the kitchen, a saint in the church, an angel at board, and an ape in the bed; as the chronicle reports by mistress Shore, paramour to King Edward the Fourth."

Again, in a play of Middleton's, called *Blurt Master Constable*; or, *The Spaniard's Night-walk*, 1602: "— according to that wise saying of you, you be saints in the church, angels in the street, devils in the kitchen, and apes in your beds."

Again, in *The Miseries of Inforc'd Marriage*, 1607: Women are in churches saints, abroad angels, at home devils."

Puttenham, who mentions all other contemporary writers, has not once spoken of Shakspeare; so that it is probable he had not produced any thing of so early a date.

The truth is, that this book appears to have been written several years before its publication. See p. 115, 116, where the author refers to Sir Nicholas Bacon, who died in 1579, and recounts a circumstance, from his own knowledge, that happened in 1553.

STEEVENS.

See also Meres's *Wit's Treasury*, p. 48. REED.

⁷ *O, fie upon thee, slanderer!*] This short speech is, in the quarto, unappropriated; and may as well belong to *Amelia* as to *Desdemona*.

STEEVENS.

⁸ — critical.] That is, censorious. JOHNSON.

DES. Come on, assay:—There's one gone to the harbour?

IAGO. Ay, madam.

DES. I am not merry; but I do beguile
The thing I am, by seeming otherwise.—
Come, how would'st thou praise me?

IAGO. I am about it; but, indeed, my invention
Comes from my pate, as birdlime does from frize,⁹
It plucks out brains and all: But my muse labours,
And thus she is deliver'd.
If she be fair and wise,—fairness, and wit,
The one's for use, the other useth it.

DES. Well prais'd! How if she be black and witty?

IAGO. If she be black, and thereto have a wit,
She'll find a white that shall her blackness fit.²

DES. Worse and worse.

EMIL. How, if fair and foolish?

IAGO. She never yet was foolish that was fair;³
For even her folly help'd her to an heir.

So, in our author's 122d Sonnet:

"——my adder's sense

"To critick and to flatterer stopped are." MALONE.

⁹——my invention

Comes from my pate, as birdlime does from frize,] A similar
thought occurs in *The Puritan*: "The excuse stuck upon my
tongue, like ship-pitch upon a mariner's gown." STEEVENS.

²——her blackness fit.] The first quarto reads—*hit*. So, in
King Lear: "I pray you, let us *hit* together." I believe *hit*,
in the present instance also, to be the true reading, though it will
not bear, as in *Love's Labour's Lost*, explanation. STEEVENS.

³She never yet was foolish &c.] We may read:

She ne'er was yet so foolish that was fair,

But even her folly help'd her to an heir.

Yet, I believe, the common reading to be right: the law makes
the power of cohabitation a proof that a man is not a *natural*; there-
fore, since the foolishlest woman, if *pretty*, may have a child, no
pretty woman is ever foolish. JOHNSON.

DES. These are old fond paradoxes, to make fools laugh i'the alehouse. What miserable praise hast thou for her that's foul and foolish?

IAGO. There's none so foul, and foolish thereunto, But does foul pranks which fair and wise ones do.

DES. O heavy ignorance!—thou praisest the worst best. But what praise could'st thou bestow on a deserving woman indeed?³ one, that, in the authority of her merit, did justly put on the vouch of very malice itself?⁴

IAGO. She that was ever fair, and never proud; Had tongue at will, and yet was never loud; Never lack'd gold, and yet went never gay; Fled from her wish, and yet said,—*now I may*; She that, being anger'd, her revenge being nigh, Bade her wrong stay, and her displeasure fly; She that in wisdom never was so frail, To change the cod's head for the falmon's tail;⁵

³ *But what praise couldst thou bestow on a deserving woman indeed!*] The hint for this question, and the metrical reply of Iago, is taken from a strange pamphlet, called *Choice, Chance, and Change, or Conceits in their Colours*, 1606; when after *Tidero* has described many ridiculous characters in verse, *Arnoslo* asks him. "But, I pray thee, didst thou write none in commendation of some worthy creature?" *Tidero* then proceeds, like Iago, to repeat more verses,

STEEVENS.

⁴ — one, that, in the authority of her merit, did justly put on the vouch of very malice itself?] The sense is this, one that was so conscious of her own merit, and of the authority her character had with every one, that she durst venture to call upon malice itself to vouch for her. This was some commendation. And the character only of clearest virtue; which could force malice, even against its nature, to do justice. **WARBURTON.**

To put on the vouch of malice, is to assume a character vouched by the testimony of malice itself. **JOHNSON.**

To put on is to provoke, to incite. So, in *Macbeth*:

" — the powers above

" Put on their instruments." **STEEVENS.**

She that could think, and ne'er disclose her mind,
See suitors following, and not look behind;⁶
She was a wight,—if ever such wight were,—

DES. To do what?

IAGO. To suckle fools, and chronicle small beer.⁷

DES. O most lame and impotent conclusion!—
Do not learn of him, Emilia, though he be thy
husband,—How say you, Cassio? is he not a most
profane⁸ and liberal counsellor?⁹

⁶ To change the cod's head for the salmon's tail;] i. e. to exchange a delicacy for coarser fare. See *Queen Elizabeth's Household Book for the 43d year of her reign*: "Item, the Master Cookes have to see all the *salmon's tails*" &c. p. 296. STEEVENS.

Surely the poet had a further allusion, which it is not necessary to explain. The word *frail* in the preceding line shews that *viands* were not alone in his thoughts. MALONE.

A *frail* judgement, means only a *weak* one. I suspect no equivocation. STEEVENS.

⁶ See *suitors following, and not look behind*;] The first quarto omits this line. STEEVENS.

⁷ To suckle fools, and chronicle small beer.] After enumerating the perfections of a woman, Iago adds, that if ever there was such a one as he had been describing, she was, at the best, of no other use, than to suckle children, and keep the accounts of a household. The expressions *to suckle fools, and chronicle small beer*, are only instances of the want of natural affection, and the predominance of a critical censoriousness in Iago, which he allows himself to be possessed of, where he says, *O! I am nothing, if not critical*. STEEVENS.

⁸ —profane—] Gross of language, of expression broad and brutal. So Brabantio, in the first act, calls Iago *profane* wretch. JOHNSON.

Ben Jonson in describing the characters in *Every Man out of his Humour*, styles Carlo Buffone, a publick, scurrilous, and *profane* jester. STEEVENS.

⁹ — liberal counsellor?] Liberal for licentious. WARBURTON.

So, in *The Fair Maid of Brisslow*, 1605. bl. 1:

"But Vallengier, most like a liberal villain,

"Did give her scandalous, ignoble terms." STEEVENS.

CAS. He speaks home, madam; you may relish him more in the soldier, than in the scholar.

IAGO. [*Aside.*] He takes her by the palm: Ay, well said, whisper: with as little a web as this, will I ensnare as great a fly as Cassio. Ay, smile upon her, do; I will gyve thee² in thine own courtship. You say true; 'tis so, indeed: if such tricks as these strip you out of your lieutenantry, it had been better you had not kiss'd your three fingers so oft, which now again you are most apt to play the fir in.³ Very good; well kiss'd! an excellent courtesy!⁴ 'tis so, indeed. Yet again your fingers to your lips? would, they were clyster-pipes for your sake!—[*Trumpet.*] The Moor,—I know his trumpet.

See Vol. XXII. p. 295, n. 5. MALONE.

Counsellor seems to mean, not so much a man that *gives counsel*, as one that discourses fearlessly and volubly. A talker. JOHNSON.

Counsellor is here used in the common acceptation. Desdemona refers to the answers she had received from Iago, and particularly her last. HENLEY.

² — I will gyve thee —] i. e. catch, shackle. POPE.

The first quarto reads—I will *catch* you in your own *courtesies*; the second quarto—I will *catch* you in your own courtship. The folio as it is in the text. STEEVENS.

³ — to play the fir in.] That is, to show your good breeding and gallantry. HENLEY.

⁴ well kiss'd! an excellent courtesy!] Spoken when Cassio kisses his hand, and Desdemona courtesies.

This reading was recovered from the quarto, 1622, by Dr. Johnson. The folio has—and excellent courtesy.

I do not believe that any part of these words relates to Desdemona. In the original copy, we have just seen, the poet wrote—"ay, smile upon her, do; I will catch you in your own *courtesies*." Here therefore he probably meant only to speak of Cassio, while kissing his hand. "Well kiss'd! an excellent courtesy!" i. e. an excellent salute. *Courtesy*, in the sense of an obeisance or salute, was in Shakspeare's time applied to men as well as women. See Vol. VIII. p. 510, n. 4. MALONE.

CAS. 'Tis truly so.

DES. Let's meet him, and receive him.

CAS. Lo, where he comes!

Enter OTHELLO, and Attendants.

OTH. O my fair warrior!⁵

DES. My dear Othello!

OTH. It gives me wonder great as my content,
To see you here before me. O my soul's joy!
If after every tempest come such calms,⁶
May the winds blow till they have waken'd death!
And let the labouring bark climb hills of seas,
Olympus-high; and duck again as low
As hell's from heaven!⁷ If it were now to die,

⁵ O my fair warrior!] Again, in Act III. Desdemona says:
"—unhandsome warrior as I am." This phrase was introduced
by our copiers of the French Sonnetteers. Ronsard frequently calls
his mistresses *guerrieres*; and Southern, his imitator, is not less pro-
digal of the same appellation. Thus, in his fifth Sonnet:

"And, my warrior, my light shines in thy fayre eyes."

Again, in his sixth Sonnet:

"I am not, my cruell warrior, the Thebain," &c.

Again, *ibid*:

"I came not, my warrior, of the blood Lidain."

Had I not met with the word thus fantastically applied, I should
have concluded that Othello called his wife a *warrior*, because she
had embarked with him on a warlike expedition, and not in conse-
quence of Ovid's observation—

Militat omnis amans; & habet sua castra Cupido. STEEVENS.

⁶ — come such calms,] Thus the folio. The quarto, 1622,
reads—calmness. STEEVENS.

⁷ And let the labouring bark climb hills of seas,

Olympus-high; and duck again as low

As hell's from heaven!] So, in Sidney's *Arcadia*, B. I: "The
sea, making mountaines of itself, over which the tossed and totter-
ing ship should climbe, to be straight carried downe againe to a pit
of hellish darknesse." STEEVENS.

'Twere now to be most happy;' for, I fear;
My soul hath her content so absolute,
That not another comfort like to this
Succeeds in unknown fate.

DES. The heavens forbid,
But that our loves and comforts should increase,
Even as our days do grow!⁷

OTH. Amen to that, sweet powers!—
I cannot speak enough of this content,
It stops me here; it is too much of joy:
And this, and this, the greatest discords be,
[Kissing her.]

That e'er our hearts shall make!

IAGO. O, you are well tun'd now!
But I'll set down⁸ the pegs that make this musick,

⁷ — If it were now to die,
'Twere now to be most happy;] So Cherea, in *The Eunuch of Terence*, Act III. sc. v:

" — Proh Jupiter!

" Nunc tempus profecto est, cum perpeti me possum interfici,

" Ne vita aliquâ hoc gaudium contamineat ægritudine."

MALONE.

⁸ *Even as our days do grow!*] Here is one of those evident interpolations which abound in our author's dramas. Who does not perceive that the words—*Even as our days*, refer to the verb—*increase* in the foregoing line? Omit therefore the prosaick—*do grow*, (which is perfectly useless) and the metre will be restored to its original regularity.

Fenton has adopted this thought in his *Mariamne*:

" And mutual passion with our years increase!" STEEVENS.

⁹ *And this, and this, &c. Kissing her.*] So, in Marlowe's *Lust's Dominion*:

" I pri'thee, chide, if I have done amiss,

" But let my punishment be *this and this*." [Kissing the Moor.

MALONE.

Marlowe's play was written before that of Shakspeare, who might possibly have acted in it. STEEVENS.

² — I'll set down —] Thus the old copies, for which the

As honest as I am.

[*Aside.*

OTH. Come, let's to the castle.—

News, friends; ³ our wars are done, the Turks are
drown'd.

How do our old acquaintance of this isle? —

Honey, you shall be well desir'd in Cyprus, ⁴

I have found great love amongst them. O my
sweet,

I prattle out of fashion, ⁵ and I dote

In mine own comforts.—I prythee, good Iago,

Go to the bay, and disembark my coffers:

Bring thou the master ⁶ to the citadel;

modern editors, following Mr. Pope, have substituted—*let* down. But who can prove that to *set* down was not the language of Shakespeare's time, when a viol was spoken of? —To *set* formerly signified to *tune*, though it is no longer used in that sense. "It was then," says Anthony Wood in his *Diary*, "that I *set* and tuned in strings and fourths," &c. So, in *Skialetheia*, a Collection of Satires, &c. 1598:

" — to a nimbler key

" *Set* thy wind instrument." MALONE.

To "*set* down" has this meaning in no other part of our author's works. However, *virtus post nummos*: we have secured the phrase, and the exemplification of it may follow when it will.

STEEVENS.

³ News, friends;] The modern editors read (after Mr. Rowe) *Now* friends. I would observe once for all, that (in numberless instances in this play, as well as in others) where my predecessors had silently and without reason made alterations, I have as silently restored the old readings. STEEVENS.

⁴ — well desir'd in Cyprus,] i. e. much solicited by invitation. So, in *The Letters of the Paston Family*, Vol. I. p. 299: " — at the whych wedding I was with myn hostes, and also *desyryd* by y^e jentylman hymselfe." STEEVENS.

⁵ *I prattle out of fashion*,] Out of method, without any settled order of discourse. JOHNSON.

⁶ — the master —] Dr. Johnson supposed, that by the *master* was meant the *pilot* of the ship, and indeed had high authority for this supposition; for our poet himself seems to have confounded

He is a good one, and his worthiness
Does challenge much respect. — Come, Desdemona,
Once more well met at Cyprus.

[*Exeunt OTHELLO, DESDEMONA, and Attendants.*]

IAGO. Do thou meet me presently at the harbour.
Come hither. If thou be'st valiant as (they say)
base men, being in love, have then a nobility in
their natures⁷ more than is native to them, — list
me. The lieutenant to-night watches on the court
of guard:⁸ — First, I must tell thee this — Desde-
mona is directly in love with him.

ROD. With him! why 'tis not possible.

IAGO. Lay thy finger—thus,⁹ and let thy soul be
instructed. Mark me with what violence she first
loved the Moor, but for bragging, and telling her
fantastical lies: And will she love him still for
prating?² let not thy discreet heart think it. Her

them. See A& III. sc. ii. l. 1. But the master is a distinct per-
son, and has the principal command, and care of the navigation of
the ship, under the captain, where there is a captain; and in chief,
where there is none. The pilot is employed only in navigating the
ship into or out of port. MALONE.

“The master (says Smith in his *Sea-grammar*, 1627) and his
mates, are to direct the course, command all the sailors, for steering,
trimming, and sailing the ship,” &c. STEEVENS.

⁷ — base men, being in love, have then a nobility in their na-
tures — So, in *Hamlet*:

“Nature is fine in love.” MALONE.

⁸ — the court of guard:] i. e. the place where the guard
musters. So, in *The Family of Love*, 1608:

“Thus have I pass'd the round and court of guard.”

Again, in *The Beggar's Bush*, by Beaumont and Fletcher:

“Visit your courts of guard, view your munition.”

STEEVENS.

⁹ Lay thy finger—thus,] On thy mouth, to stop it while thou
art listening to a wiser man. JOHNSON.

² And will she love him still for prating?] The folio reads — To
love him still for prating! STEEVENS.

eye must be fed; and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be,—again to inflame it,³ and to give satiety a fresh appetite,—loveliness in favour; sympathy in years, manners, and beauties; all which the Moor is defective in: Now, for want of these required conveniences, her delicate tenderness will find itself abused, begin to heave the gorge, disrelish and abhor the Moor; very nature will instruct her in it, and compel her to some second choice. Now, sir, this granted, (as it is a most pregnant and unforced position,) who stands so eminently in the degree of this fortune, as Cassio does? a knave very voluble; no further conscionable, than in putting on the mere form of civil and humane seeming,⁴ for the better compassing of his salt and most hidden loose affection? why, none; why, none: A slippery and subtle knave; a finder out of occasions; that has an eye can stamp and counterfeit advantages, though true advantage never present itself: A devilish knave! besides, the knave is handsome, young; and hath all those requisites in him, that folly and green minds⁵ look after: A pestilent complete knave; and the woman hath found him already.

ROD. I cannot believe that in her; she is full of most blest'd condition.⁶

IAGO. Blest'd fig's end! the wine she drinks is

³ — again *to inflame it*,] Thus the quarto, 1622. The folio reads—*a game*. STEEVENS.

⁴ — *and humane seeming*,] Thus the folio. The quarto, 1622, reads—and *hand-seeming*. MALONE.

⁵ — *green minds* —] Minds unripe, minds not yet fully formed. JOHNSON.

⁶ — *condition*.] Qualities, disposition of mind. JOHNSON.

See Vol. XIII. p. 494, n. 5. MALONE.

made of grapes: if she had been blest'd, she would never have loved the Moor: Bless'd pudding! Didst thou not see her paddle with the palm of his hand? didst not mark that?

ROD. Yes, that I did; but that was but courtesy.

IAGO. Lechery, by this hand; an index, and obscure prologue to the history of lust and foul thoughts.⁷ They met so near with their lips, that their breaths embraced together. Villainous thoughts, Roderigo! when these mutualities so marshal the way, hard at hand comes the master and main exercise, the incorporate conclusion: Pish!—But, sir, be you ruled by me: I have brought you from Venice. Watch you to-night; for the command, I'll lay't upon you: Cassio knows you not;—I'll not be far from you: Do you find some occasion to anger Cassio, either by speaking too loud, or tainting⁸ his discipline; or from what other course⁹ you please, which the time shall more favourably minister.

ROD. Well.

IAGO. Sir, he is rash, and very sudden in choler;¹⁰ and, haply, with his truncheon may strike at you: Provoke him, that he may: for, even out of that, will I cause these of Cyprus to mutiny; whose

⁷ — an index, and obscure prologue &c.] That indexes were formerly prefixed to books, appears from a passage in *Troilus and Cressida*. See Vol. XXII. p. 225, n. 9, and Vol. XVI. p. 269, n. 2.
MALONE.

⁸ — tainting —] Throwing a slur upon his discipline.

JOHNSON.

So, in *Troilus and Cressida*:

“In taint of our best man.” STEEVENS.

⁹ — other course —] The first quarto reads—*cause*. STEEVENS.

¹⁰ — sudden in choler;] *Sudden*, is precipitately violent.

JOHNSON.

qualification shall come into no true taste again,³ but by the displanting of Cassio. So shall you have a shorter journey to your desires, by the means I shall then have to prefer them;⁴ and the impediment most profitably removed, without the which there were no expectation of our prosperity.

ROD. I will do this, if I can bring it to any opportunity.⁵

LAGO. I warrant thee. Meet me by and by at the citadel: I must fetch his necessaries ashore. Farewell.

ROD. Adieu. [Exit.

LAGO. That Cassio loves her, I do well believe it; That she loves him, 'tis apt, and of great credit: The Moor—howbeit that I endure him not,— Is of a constant, loving, noble nature; And, I dare think, he'll prove to Desdemona A most dear husband. Now I do love her too; Not out of absolute lust, (though, peradventure, I stand accountant for as great a sin,)

So, Malcolm, describing Macbeth:

"I grant him bloody,—

"Sudden, malicious——." STEEVENS.

³ — whose qualification shall come &c.] Whose resentment shall not be so qualified or tempered, as to be well tasted, as not to retain some bitterness. The phrase is harsh, at least to our ears.

JOHNSON.

Perhaps qualification means fitness to preserve good order, or the regularity of military discipline. STEEVENS.

— no true taste —] So the folio. The quarto, 1622, reads—no true trust. MALONE.

⁴ — to prefer them;] i. e. to advance them. So, in *A Midsummer-Night's Dream*: "The short and the long is, our play is prefer'd." MALONE.

See Vol. XVIII. p. 159, n. 3. STEEVENS.

⁵ — if I can bring it to any opportunity.] Thus the quarto, 1622. The folio reads—if you can bring it, &c. MALONE.

But partly led to diet my revenge,
 For that I do suspect the lusty Moor
 Hath leap'd into my seat: the thought whereof
 Doth, like a poisonous mineral,⁷ gnaw my inwards;
 And nothing can or shall content my soul,
 Till I am even with him,⁸ wife for wife;
 Or, failing so, yet that I put the Moor
 At least into a jealousy so strong
 That judgement cannot cure. Which thing to do,—
 If this poor trash of Venice, whom I trash
 For his quick hunting, stand the putting on,⁹

⁷ — like a poisonous mineral,] This is philosophical. Mineral poisons kill by corrosion. JOHNSON.

⁸ Till I am even with him,] Thus the quarto, 1622; the first folio reads:

Till I am even'd with him.

i. e. Till I am on a level with him by retaliation.

So, in Heywood's *Iron Age*, 1632, Second Part:

"The stately walls be rear'd, levell'd, and even'd."

Again, in *Tancred and Gismund*, 1592:

"For now the walls are even'd with the plain."

Again, in Stanyhurst's translation of the first book of Virgil's *Eneid*, 1582:—"numerus cum navibus æquat—"

"— with the ships the number is even'd." STEEVENS.

⁹ — Which thing to do,—

If this poor trash of Venice, whom I trash

For his quick hunting, stand the putting on,] The quarto, 1622, has—*crush*, the folio reads—*trace*, an apparent corruption of—*trash*; for as to the idea of *crushing a dog*, to prevent him from *quick hunting*, it is too ridiculous to be defended.

To *trash*, is still a hunter's phrase, and signifies (See Vol. IV. p. 16, n. 9,) to fasten a weight on the neck of a dog, when his speed is superior to that of his companions. Thus, says Catarach, in *The Bonduca* of Beaumont and Fletcher, (the quotation was the late Mr. T. Warton's, though misunderstood by him as to its appropriate meaning):

"——— I fled too,

"But not so fast; your jewel had been lost then,

"Young Hengo there: he *trash'd* me, Nennius,—"

i. e. he was the clog that restrained my activity.

This sense of the word—*trash* has been so repeatedly confirmed

I'll have our Michael Cassio on the hip;²
 Abuse him to the Moor in the rank garb,³ —
 For I fear Cassio with my night-cap too;
 Make the Moor thank me, love me, and reward me,
 For making him egregiously an ass,
 And practising upon his peace and quiet
 Even to madness. 'Tis here, but yet confus'd;
 Knavery's plain face is never seen,⁴ till us'd.

[Exit.

to me by those whom I cannot suspect of wanting information relative to their most favourite pursuits, that I do not hesitate to throw off the load of unsatisfactory notes with which the passage before us has hitherto been oppressed.

Traff, in the first instance, (though Dr. Warburton would change it into — *brach*,) may be used to signify a worthless hound, as the same term is afterwards employed to describe a worthless female:

"Gentlemen all; I do suspect this *traff*."

It is scarce necessary to support the present jingle on the word — *traff*, by examples, it is so much in our author's manner, although his worst.

Stand the putting on, may mean — *does not start too soon after Desdemona*, and so destroy my scheme by injudicious precipitation. But I rather think, these words have reference to the enterprize of provoking Cassio, and will then imply, — *if he has courage enough for the attempt to which I have just incited, or put him on*. For an example of the latter phrase, see p. 94, n. 4. STEEVENS.

² *I'll have our Michael Cassio on the hip*;] A phrase from the art of wrestling. JOHNSON.

³ — *in the rank garb*,] Thus the quarto, and, I think, rightly. *Rank garb*, I believe, means, *grossly*, i. e. *without mincing the matter*. So in Marston's *Dutch Courtesan*, 1604:

"Whither, in the rank name of madness, whither?"

STEEVENS.

The folio reads — *in the right garb*. *Rank*, perhaps, means not only *gross*, but *lascivious*. So, in *The Merchant of Venice*:

"— the ewes, being rank,

"In end of autumn," &c. MALONE.

⁴ *Knavery's plain face is never seen*,] An honest man rests upon a plan, and forecasts his designs; but a knave depends upon temporary and local opportunities, and never knows his own purpose, but at the time of execution. JOHNSON.

S C E N E II.

*A Street.**Enter a Herald, with a proclamation: people following.*

HER. It is Othello's pleasure, our noble and valiant general, that, upon certain tidings now arrived, importing the mere perdition³ of the Turkish fleet, every man put himself into triumph;⁴ some to dance, some to make bonfires, each man to what sport and revels his addiction⁵ leads him; for, besides these beneficial news, it is the celebration of his nuptials: So much was his pleasure should be proclaimed. All offices are open;⁶ and there is full liberty of feasting,⁷ from this present hour of five, till the bell hath told eleven. Heaven bless the isle of Cyprus, and our noble general, Othello! *[Exeunt.]*

³ — mere perdition —] *Mere* in this place signifies *entire*. So, in *Hamlet*:

“ ——— possess it *merely*. STEEVENS.

⁴ — put himself into triumph;] This whimsical phraseology occurs again in *Pericles, Prince of Tyre*:

“ So puts himself into the shipman's toils.” STEEVENS.

⁵ — his addiction —] The first quarto reads — his *mind*.

STEEVENS.

⁶ All offices are open;] i. e. all rooms, or places, in the castle, at which refreshments are prepared, or served out. So, in *Macbeth*:

“ Sent forth great largesse to your offices.

See Vol. XI. p. 83, n. 8. STEEVENS.

⁷ — of feasting,] These words are not in the original quarto, 1622. MALONE.

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SCENE III.

A Hall in the Castle.

Enter OTHELLO, DESDEMONA, CASSIO, and Attendants.

OTH. Good Michael, look you to the guard to-night:

Let's teach ourselves that honourable stop,
Not to out-sport discretion.

CAS. Iago hath direction what to do;
But, notwithstanding, with my personal eye
Will I look to't.

OTH. Iago is most honest.
Michael, good night: To-morrow, with our earliest,
Let me have speech with you.—Come, my dear love;
The purchase made, the fruits are to ensue;

[*To DESDEMONA.*

That profit's yet to come 'twixt me and you.—

Good night. [*Exeunt OTH. DES. and Attend.*

Enter IAGO.

CAS. Welcome, Iago: We must to the warch.

IAGO. Not this hour, lieutenant; 'tis not yet ten
o'clock: Our general cast us^{*} thus early, for the

^{*} *Our general cast us —*] That is, *appointed us to our stations.*
To cast the play, is, in the style of the theatres, to assign to every
actor his proper part. JOHNSON.

We have just now been assured by the Herald, that there was
"full liberty of feasting &c. till eleven"

Perhaps therefore *cast us* only means dismissed us, or got rid of
our company. So, in one of the following scenes: "You are but
now *cast* in his mood;" i. e. *turn'd out of your office in his anger*;
and in the first scene it means to *dismiss*.

So, in *The WITCH*, a MS. tragi-comedy, by Middleton:

love of his Desdemona : whom let us not therefore blame ; he hath not yet made wanton the night with her ; and she is sport for Jove.

CAS. She's a most exquisite lady.

IAGO. And, I'll warrant her, full of game.

CAS. Indeed, she is a most fresh and delicate creature.

IAGO. What an eye she has ! methinks, it sounds a parley of provocation.⁸

CAS. An inviting eye ; and yet, methinks, right modest.

IAGO. And, when she speaks, is it not an alarm⁹ to love ?²

CAS. She is, indeed, perfection.³

IAGO. Well, happiness to their sheets ! Come, lieutenant, I have a stoop of wine ; and here without are a brace of Cyprus gallants, that would fain have a measure to the health of the black Othello.

" She cast off

" My company betimes to-night, by tricks," &c.

STEEVENS.

⁸ — a parley of provocation.] So, the quarto, 1622. Folio — 20 provocation. MALONE.

⁹ — an alarm —] The voice may sound an alarm more properly than the eye can sound a parley. JOHNSON.

The eye is often said to speak. Thus we frequently hear of the language of the eye. Surely that which can talk may, without any violent stretch of the figure be allowed to sound a parley. The folio reads — parley to provocation. RITSON.

So, in *Troilus and Cressida* :

" There's language in her eye " &c.

See Vol. XVI. p. 382, n. 3. STEEVENS.

² — is it not an alarm to love ?] The quartos read — 'tis an alarm to love. STEEVENS.

³ She is, indeed, perfection.] In this and the seven short speeches preceding, the decent character of Cassio is most powerfully contrasted with that of the licentious Iago. STEEVENS.

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CAS. Not to-night, good Iago; I have very poor and unhappy brains for-drinking: I could well with courtesy would invent some other custom of entertainment.

IAGO. O, they are our friends; but one cup: I'll drink for you.

CAS. I have drunk but one cup to-night, and that was craftily qualified⁴ too, and, behold, what innovation it makes here: I am unfortunate in the infirmity, and dare not task my weakness with any more.

IAGO. What, man! 'tis a night of revels; the gallants desire it.

CAS. Where are they?

IAGO. Here at the door; I pray you, call them in.

CAS. I'll do't; but it dislikes me.

[Exit CASSIO.]

IAGO. If I can fasten but one cup upon him,
With that which he hath drunk to-night already,
He'll be as full of quarrel and offence
As my young mistress' dog. Now, my sick fool,
Roderigo,
Whom love has turn'd almost the wrong side out-
ward,
To Desdemona hath to-night carous'd
Potations pottle deep; and he's to watch:
Three lads of Cyprus,⁵ — noble swelling spirits,
That hold their honours in a wary distance,

⁴ — *craftily qualified* —] Silly mixed with water.

JOHNSON.

⁵ *Three lads of Cyprus,*] The folio reads — *Three else of Cyprus.*
STEEVENS.

The very elements⁶ of this warlike isle, —
Have I to-night fluster'd with flowing cups,
And they watch too. Now, 'mongst this flock of
drunkards,

Am I to put our Cassio in some action
That may offend the isle: — But here they come:
If consequence do but approve my dream,⁷
My boat sails freely, both with wind and stream.

*Re-enter CASSIO; with him MONTANO, and
Gentlemen.*

CAS. 'Fore heaven, they have given me a rouse
already.⁸

MON. Good faith, a little one; not past a pint,
as I am a soldier.⁹

IAGO. Some wine, ho!

⁶ *The every elements* —] As quarrellsome as the *discordia semina rerum*; as quick in opposition as fire and water. JOHNSON.

⁷ *If consequence do but approve my dream*,] Every scheme subsisting only in the imagination may be termed a *dream*.

⁸ — *given me a rouse &c.*] A *rouse* appears to be a quantity of liquor rather too large. JOHNSON.

So, in *Hamlet*; and in *The Christian turn'd Turk*, 1612:

" — our friends may tell

" We drank a *rouse* to them."

See p. 59, n. 3. STEEVENS.

⁹ *As I am a soldier*.] If Montano was Othello's predecessor in the government of Cyprus, (as we are told in the *Personæ Dramatis*;) he is not very characteristically employed in the present scene, where he is tippling with people already *fluster'd*, and encouraging a subaltern officer who commands a midnight guard, to drink to excess. STEEVENS.

*And let me the canakin clink, clink ; [Sings.
And let me the canakin clink ;*

*A soldier's a man ;
A life's but a span ;²*

Why then, let a soldier drink.

Some wine, boys ! [*Wine brought in.*

CAS. 'Fore heaven, an excellent song.

IAGO. I learn'd it in England, where (indeed) they are most potent in potting :³ your Dane, your German,⁴ and your swag-bellied Hollander, — Drink, ho ! — are nothing to your English.

CAS. Is your Englishman so expert in his drinking?⁵

IAGO. Why, he drinks you, with facility, your Dane dead drunk ; he sweats not to overthrow your Almain ; he gives your Hollander a vomit, ere the next pottle can be fill'd.

² *A life's but a span ;*] Thus the quarto. The folio reads,
Oh man's life but a span. STEEVENS.

³ — in England, where (indeed) they are most potent in potting :]
Les meilleurs buveurs en Angleterre, is an ancient French proverb.
STEEVENS.

⁴ — most potent in potting : your Dane, your German, &c.]
"Enquire at ordinaries : there must be sallets for the Italian, tooth-picks for the Spaniard, pots for the German !" Prologue to Lyly's *Midas*, 1592. MALONE.

— your Dane,] See Vol. XXII. p. 61, n. 7. STEEVENS.

⁵ — so expert in his drinking ?] Thus the quarto, 1622 Folio —
so exquisite. This accomplishment in the English is likewise mentioned by Beaumont and Fletcher in *The Captain* :

" Lod. Are the Englishmen

" Such stubborn drinkers ?

" Pifo. — not a leak at sea

" Can suck more liquor ; you shall have their children

" Christen'd in mull'd sack, and at five years old

" Able to knock a Dane down." STEEVENS.

CAS. To the health of our general.

MON. I am for it, lieutenant; and I'll do you justice.⁵

IAGO. O sweet England!

*King Stephen⁶ was a worthy peer,⁷
His breeches cost him but a crown;
He held them sixpence all too dear,
With that he call'd the tailor — lown.⁸*

*He was a wight of high renown,
And thou art but of low degree:
'Tis pride that pulls the country down,
Then take thine auld cloak about thee.*

Some wine, ho!

CAS. Why, this is a more exquisite song than the other.

IAGO. Will you hear it again?

CAS. No; for I hold him to be unworthy of his

⁵ — I'll do you justice.] i. e. drink as much as you do. See Vol. XIII. p. 229, n. 4. STEEVENS.

⁶ *King Stephen &c.*] These stanzas are taken from an old song, which the reader will find recovered and preserved in a curious work lately printed, entitled, *Relicks of Ancient Poetry*, consisting of old heroick ballads, songs, &c. 3 vols. 12mo. JOHNSON.

So, in Greene's *Quip for an Upstart Courtier*: "King Stephen wore a pair of cloth breeches of a noble a pair, and thought them passing costly." STEEVENS.

⁷ — a worthy peer,] i. e. a worthy fellow. In this sense *peer*, *fere*, and *pheere*, are often used by the writers of our earliest romances. STEEVENS.

A *worthy peer* is a *worthy lord*, a title frequently bestowed upon kings in our old romances. So, in *Amadis de Gaule*, 1619: "Sir, although you be a king and a great lord." Spenser constantly uses the word *peer* in this sense. *Pheere* is in every respect a very different word. RITSON.

⁸ — lown.] Sorry fellow, paltry wretch. JOHNSON.

place, that does those things.—Well,—Heaven's above all; and there be souls that must be saved, and there be souls must not be saved.

IAGO. It's true, good lieutenant.

CAS. For mine own part,—no offence to the general, nor any man of quality,—I hope to be saved.

IAGO. And so do I too, lieutenant.

CAS. Ay, but, by your leave, not before me; the lieutenant is to be saved before the ancient. Let's have no more of this; let's to our affairs.—Forgive us our sins!—Gentlemen, let's look to our business. Do not think, gentlemen, I am drunk; this is my ancient;—this is my right hand, and this is my left hand:—I am not drunk now; I can stand well enough, and speak well enough.

ALL. Excellent well.

CAS. Why, very well, then: you must not think then that I am drunk. [Exit.

MON. To the platform, masters; come, let's set the watch.

IAGO. You see this fellow, that is gone before;—He is a soldier, fit to stand by Cæsar
And give direction: and do but see his vice;
'Tis to his virtue a just equinox,
The one as long as the other: 'tis pity of him.
I fear, the trust Othello puts him in,
On some odd time of his infirmity,
Will shake this island.

MON. But is he often thus:

IAGO. 'Tis evermore the prologue to his sleep:
He'll watch the horologe a double set,⁹

⁹ *He'll watch the horologe a double set, &c.] If he have no drink, he'll keep awake while the clock strikes two rounds, or four-and-twenty hours.*

If drink rock not his cradle.

MON. It were well,
The general were put in mind of it.
Perhaps, he sees it not; or his good nature
Prizes the virtue that appears in Cassio,
And looks not on his evils; Is not this true?

Enter RODERIGO.

IAGO. How now, Roderigo? [*Aside.*
I pray you, after the lieutenant; go.

[*Exit* RODERIGO.

MON. And 'tis great pity, that the noble Moor
Should hazard such a place, as his own second,
With one of an ingraft infirmity: ²

Chaucer uses the word *horologe* in more places than one:

"Well liker was his crowing in his loge

"Than is a clock or abbey *horologe*." JOHNSON.

So, Heywood, in his *Epigrams on Proverbs*, 1562:

"The divell is in *thorologe*, the houres to trye,

"Searche houres by the sunne, the devyl's dyal wyll lye:

"The devyl is in *thorologe*, nowe cheere in bowles,

"Let the devyl keepe our clockes, while God keepe our
soules."

Again, in *The Devil's Charter*, 1607:

"— my gracious lord,

"By Sisto's *horologe* 'tis struck eleven." STEEVENS.

"— *ingraft infirmity*:] An infirmity *rooted, settled* in his constitution. JOHNSON.

Dr. Johnson's explanation seems to fall short of the poet's meaning. The qualities of a tree are so changed by being engrafted, that its future fruits are not such as would have naturally sprung from the stock, but derive their qualities from the graft inserted into it. Conformably to this idea, is the assertion of Hamlet concerning the same vice in his countrymen:

"They clepe us drunkards," &c.

See Vol. XXII. p. 61. HENLEY.

Dr. Johnson's explanation is certainly just, though it has been controverted. So, in *King Lear*:—"then must we look to receive

THE MOOR OF VENICE. 115

It were an honest action, to say
So to the Moor.

IAGO. Not I, for this fair island:
I do love Cassio well; and would do much
To cure him of this evil. But, hark! what noise?
[Cry within,—Help! help!

Re-enter CASSIO, driving in RODERIGO.

CAS. You rogue! you rascal!

MONT. What's the matter, lieutenant?

CAS. A knave!—teach me my duty!
I'll beat the knave into a twiggen bottle.³

ROD. Beat me!

CAS. Dost thou prate, rogue!
[Striking RODERIGO.

MON. Nay, good lieutenant;
[Staying him.

I pray you, sir, hold your hand.

CAS. Let me go, sir,
Or I'll knock 'you o'er the mazzard.

MON. Come, come, you're drunk.

CAS. Drunk! [They fight.

IAGO. Away, I say! go out, and cry—a mutiny.
[Aside to ROD. who goes out.

Nay, good lieutenant,—alas, gentlemen,—

Help, ho!—Lieutenant,—sir,—Montano,—sir;—

Help, masters!—Here's a goodly watch, indeed!
[Bell rings.

from his age not alone the *imperfection* of long ingrafted condition,
but there-withal," &c. MALONE.

³ — into a twiggen bottle.] A twiggen bottle is a wicker'd
bottle; and so the quarto reads. STEVENS.

Who's that that rings the bell?—Diablo, ⁶ ho!
The town will rise: Gods will, lieutenant! hold;
You will be sham'd for ever.

Enter OTHELLO, and Attendants.

OTH. What is the matter here?

MON. I bleed still, I am hurt to the death;—he dies.⁷

OTH. Hold, for your lives.

IAGO. Hold, hold, lieutenant, ⁸—sir, Montano,—
gentlemen,—

Have you forgot all sense of place and duty?⁹

⁶ — *Diablo,*] I meet with this exclamation in Marlowe's *King Edward II.* 1598: "*Diablo?* what passions call you these?"

STEEVENS.

⁷ *I bleed still, I am hurt to the death;—he dies.*] The first quarto reads—'Zounds, I bleed &c. STEEVENS.

The editor of the folio, thinking it necessary to omit the first word in the line, absurdly supplied its place by adding at the end of the line, *He dies*.

I had formerly inadvertently said that the marginal direction, *He faints*, was found in the quarto, 1622: but this was a mistake. It was inserted in a quarto of no value or authority, printed in 1630. MALONE.

— *I am hurt to the death;—he dies.*] Montano thinks he is mortally wounded, yet by these words he seems determined to continue the duel, and to kill his antagonist *Cassio*. So when *Roderigo* runs at *Cassio*, in the fifth act, he says,—“Villain, thou diest.”

TOLLET.

He dies, i. e. he shall die. He may be supposed to say this as he is offering to renew the fight.

Thus likewise Othello himself, in his very next speech:

“— *he dies* upon his motion.”

I do not therefore regard these words, when uttered by Montano, as an absurd addition in the first folio. STEEVENS.

⁸ *Hold, hold, lieutenant,*] Thus the original quarto. The folio reads—Hold *ho*, lieutenant. MALONE.

⁹ — *all sense of place and duty?*] So Sir Thomas Hanmer. The rest:

— *all place of sense and duty?* JOHNSON.

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Hold, hold! the general speaks to you; hold, for
shame!

OTH. Why, how now, ho! from whence ariseth
this?

Are we turn'd Turks; and to ourselves do that,
Which heaven hath forbid the Ottomites?
For christian shame, put by this barbarous brawl:
He that flirs next to carve for his own rage,
Holds his soul light; he dies upon his motion.—
Silence that dreadful bell,² it frights the isle
From her propriety.³—What is the matter, mas-
ters?—

Honest Iago, that look'st dead with grieving,
Speak, who began this? on thy love, I charge thee.

IAGO. I do not know;—friends all but now, even
now,
In quarter,⁴ and in terms like bride and groom

² *Silence that dreadful bell,*] It was a common practice formerly,
when any great affray happened in a town, to ring the alarum bell.
When David Rizzio was murdered at Edinburgh, the Provost or-
dered the *common bell* to be rung, and five hundred persons were
immediately assembled. See Saunderfon's Hist. of Queen Mary,
p. 41. MALONE.

At Paris the *Tocfin* is still rung as often as fires or disturbances
break out. STEEVENS.

³ — *it frights the isle*

From her propriety.] From her regular and proper state.

JOHNSON.

⁴ *In quarter,*] In their quarters; at their lodging. JOHNSON.

Rather at *peace, quiet*. They had been on that very spot (the
court or platform, it is presumed before the castle) ever since
Othello left them, which can scarcely be called being *in their quar-*
ters, or at their lodging. RITSON.

So, in *The Dumb Knight*, A^d III. sc. i:

"Did not you hold fair *quarter* and commerce with all the
spies of Cypres." REED.

It required one example, if no more, to evince that *in quarter*
ever signified *quiet, at peace*. But a little attention would have shown,
that the *them*, whom he speaks of Othello's having left, was *only*

Devesting them for bed : and then, but now,
 (As if some planet had unwitting men,)
 Swords out, and tilting one at other's breast,
 In opposition bloody. I cannot speak
 Any beginning to this peevish odds;
 And 'would in action glorious I had lost
 These legs, that brought me to a part of it!

OTH. How comes it, Michael, you are thus forgot?⁵

Cassio; who, being joined by Iago, where Othello (but not on the platform) had just left him, is dissuaded from setting the watch immediately; entreated to partake of a stoop of wine, in company with a brace of Cyprus gallants, then waiting without; and prevailed upon, though reluctantly, to invite them in. In this apartment the carousal happens, and wine is repeatedly called for, till at last Cassio, finding its too powerful effects, goes out to set the watch. At the proposal of Montano, himself and Iago follow Cassio towards the platform, and the latter sets on Roderigo to insult him. The scuffle ensues; an alarm is given, and Othello comes forth to inquire the cause. When, therefore, Iago answers:

I do not know:—friends all but now, even now

In quarter—

it is evident the *quarter* referred to, was that apartment of the castle assigned to the officers on guard, where Othello, after giving Cassio his orders, had, a little before, left him; and where Iago, with his companions, immediately found him. HENLEY.

In quarter,] i. e. on our station. So, in *Timon of Athens*:

“ —to atone your fears

“ With my more noble meaning, not a man

“ Shall pass his *quarter*.”

Their *station* or *quarter* in the present instance, was the guard-room in Othello's castle. In *Cymbeline* we have—“ their *quarter'd* fires,” i. e. their fires regularly disposed.

In *quarter* Dr. Johnson supposed to mean, at their lodgings; but that cannot be the meaning, for Montano and the gentlemen who accompanied him, had continued, from the time of their entrance, in the apartment in Othello's castle, in which the carousal had been; and Cassio had only gone forth for a short time to the platform, to set the watch. On his return from the platform into the apartment in which he left Montano and Iago, he meets Roderigo; and the scuffle, first between Cassio and Roderigo, and then between Montano and Cassio, ensues. MALONE.

6 —you are thus forgot?] i. e. you have thus forgot your self.
 STEEVENS.

THE MOOR OF VENICE. 119

CAS. I pray you, pardon me, I cannot speak.

OTH. Worthy Montano, you were wont be civil;
The gravity and stillness of your youth
The world hath noted, and your name is great
In mouths of wisest censure; What's the matter,
That you unlace⁶ your reputation thus,
And spend your rich opinion,⁷ for the name
Of a night-brawler? give me answer to it.

MON. Worthy Othello, I am hurt to danger;
Your officer, Iago, can inform you—
While I spare speech, which something now offends
me,—

Of all that I do know: nor know I aught,
By me that's said or done amiss this night;
Unless self-charity⁸ be sometime a vice;
And to defend ourselves it be a sin,
When violence assails us.

OTH. Now, by heaven,
My blood begins my safer guides to rule;
And passion, having my best judgement collied,⁹

⁶ *That you unlace —*] Slacken, or loosen. Put in danger of dropping; or perhaps strip of its ornaments. JOHNSON.

A similar phrase occurs in *Twelfth-Night*:

"I pr'ythee now, ungird thy strangeness." STEEVENS.

⁷ *— spend your rich opinion,*] Throw away and squander a reputation so valuable as yours. JOHNSON.

⁸ *— self-charity —*] Care of one's self. JOHNSON.

⁹ *And passion, having my best judgement collied,*] Thus the folio reads, and I believe rightly. Othello means, that passion has discoloured his judgement. The word is used in *A Midsummer-Night's Dream*:

"— like lightning in the collied night,"

To *colly* anciently signified to besmut, to blacken as with coal. So, in a comedy called *The Family of Love*, 1608: "— carry thy link a t'other side the way, thou collow'st me and my ruffe." The word (as I am assured) is still used in the midland counties.

Mr. Tollet informs me that Wallis's *History of Northumberland*, p. 46, says, "— in our northern counties it [i. e. a fine black clay

Affays to lead the way: If I once stir,
 Or do but lift this arm, the best of you
 Shall sink in my rebuke. Give me to know
 How this foul rout began, who set it on;
 And he that is approv'd in this offence,²
 'Though he had twinn'd with me, both at a birth,
 Shall lose me.—What! in a town of war,
 Yet wild, the people's hearts brimfull of fear,
 To manage private and domestick quarrel,
 In night, and on the court and guard of safety!³

or ochre] is commonly known by the name of *collow* or *killow*, by which name it is known by Dr. Woodward," &c. The doctor says it had its name from *kollow*, by which name, in the North, the *smut* or *grime* on the top of chimneys is called. *Colly*, however, is from *coal*, as *collier*. Sir Thomas Hanmer reads—*choler'd*.

STEEVENS.

Coles in his Dictionary, 1679, renders "*collow'd* by *denigratus*:—to *colly*," *denigro*.

The quarto, 1622, reads—having my best judgement *cool'd*. A modern editor supposed that *quell'd* was the word intended.

MALONE.

² — he that is approv'd in this offence,] He that is convicted by proof, of having been engaged in this offence. JOHNSON.

³ In night, and on the court and guard of safety!] Thus the old copies. Mr. Malone reads:

In night, and on the court of guard and safety! STEEVENS.

These words have undoubtedly been transposed by negligence at the press. For this emendation, of which I am confident every reader will approve, I am answerable. The *court of guard* was the common phrase of the time for the *guard-room*. It has already been used by Iago in a former scene; and what still more strongly confirms the emendation, Iago is there speaking of *Cassio*, and describing him as about to be placed in the very station where he now appears: "The lieutenant to-night watches on the court of guard."

Again, in *Antony and Cleopatra*:

"If we be not reliev'd within this hour,

"We must return to the court of guard."

The same phrase occurs in *Sir John Oldcastle*, 1600, and in many other old plays. A similar mistake has happened in the present scene, where in the original copy we find:

"Have you forgot all place of sense and duty?
 instead of—all sense of place and duty.

'Tis monstrous.⁴—Iago, who began it?

MON. If partially affin'd,⁵ or leagu'd in office,⁶

I may venture to assert with confidence, that no editor of Shakspeare has more sedulously adhered to the ancient copies than I have done, or more steadily opposed any change grounded merely on obsolete or unusual phraseology. But the error in the present case is so apparent, and the phrase, *the court of guard*, so established by the uniform usage of the poets of Shakspeare's time, that not to have corrected the mistake of the compositor in the present instance, would in my apprehension have been unwarrantable. If the phraseology of the old copies had merely been unusual, I should not have ventured to make the slightest change: but the frequent occurrence of the phrase, *the court of guard*, in all our old plays, and that being the word of art, leave us not room to entertain a doubt of its being the true reading.

Mr. Steevens says, a phraseology as unusual occurs in *A Midsummer-Night's Dream*; but he forgets that it is supported by the usage of contemporary writers. When any such is produced in support of that before us, it ought certainly to be attended to.

I may add, that *the court of safety* may in a metaphorical sense be understood; but who ever talked of *the guard* [i. e. the *safety*] of *safety*? MALONE.

As a collocation of words, as seemingly perverse, occurs in *A Midsummer-Night's Dream*, and is justified there, in the following instance—

“ I shall desire you of more acquaintance;”

I forbear to disturb the text under consideration.

If *Safety*, like the Roman *Salus*, or *Recovery* in *King Lear*, be personified, where is the impropriety of saying—under the *guard* of *Safety*? Thus, Plautus, in his *Captivi*: “ Neque jam *servare Salus*, si vult, me potest.”

Mr. Malone also appears to forget that, on a preceding occasion, he too has left an unexemplified and very questionable phrase, in the text of this tragedy, hoping, we may suppose, (as I do,) that it will be hereafter countenanced by example. See p. 98, n. 2.

STEEVENS:

⁴ 'Tis monstrous.] This word was used as a trisyllable, as if it were written *monsterous*. MALONE.

It is again used as a trisyllable in *Macbeth*. See Vol. XI. p. 176, n. 6. STEEVENS.

⁶ If partially affin'd.] *Affin'd* is bound by proximity of relation-

Yet, surely, Cassio, I believe, receiv'd,
From him that fled, some strange indignity,
Which patience could not pass.

OTH. I know, Iago,
Thy honesty and love doth mince this matter,
Making it light to Cassio:—Cassio, I love thee;
But never more be officer of mine.—

Enter DESDEMONA, attended.

Look, if my gentle love be not rais'd up;—
I'll make thee an example.

DES. What's the matter, dear?

OTH. All's well now, sweeting;⁹ Come away to
bed.

Sir, for your hurts,
Myself will be your surgeon: Lead him off.²

[To MONTANO, who is led off.]

Iago, look with care about the town;
And silence those whom this vile brawl distracted.—
Come, Desdemona; 'tis the soldiers' life,
To have their balmy slumbers wak'd with strife.

[Exit all but IAGO, and CASSIO.]

IAGO. What, are you hurt, lieutenant?

CAS. Ay, past all surgery.

IAGO. Marry, heaven forbid!

CAS. Reputation, reputation, reputation! O, I
have lost my reputation! I have lost the immortal

⁹ — *sweeting*:] This surfeiting vulgar term of fondness originates from the name of an apple distinguished only by its insipid sweetness. STEEVENS.

² *Lead him off*.] I am persuaded these words were originally a marginal direction. In our old plays all the stage directions were couched in imperative terms:—*Play musick*—*Ring the bell*—*Lead him off*. MALONE.

part, fir, of myself, and what remains is bestial.—
My reputation, Iago, my reputation.

IAGO. As I am an honest man, I thought you had received some bodily wound; there is more offence in that, than in reputation.² Reputation is an idle and most false imposition; oft got without merit, and lost without deserving: You have lost no reputation at all, unless you repute yourself such a loser. What, man! there are ways to recover the general again: You are but now cast in his mood,³ a punishment more in policy than in malice; even so as one would beat his offenceless dog, to affright an imperious lion; sue to him again, and he's yours.

CAS. I will rather sue to be despised, than to deceive so good a commander, with so slight,⁴ so drunken, and so indiscreet an officer. Drunk? and speak parrot?⁵ and squabble? swagger? swear? and discourse fustian with one's own shadow?—O, thou invisible spirit of wine, if thou hast no name to be known by, let us call thee—devil!

² ——— *there is more offence &c.*] Thus the quartos. The folio reads—*there is more sense, &c.* STEEVENS.

³ ——— *cast in his mood,*] Ejected in his anger. JOHNSON.

⁴ ——— *so slight,*] Thus the folio. The quarto, 1622, reads—*so light.* MALONE.

⁵ ——— *and speak parrot?*] A phrase signifying to act foolishly and childishly. So Skelton:

“These maidens full mekely with many a divers flour,

“Freshly they dress and make sweete my boure,

“With *spake parrot* I pray you full courteously thei saye.”

WARBURTON.

So, in Lyly's *Woman in the Moon*, 1597:

“Thou pretty parrot, *speak* a while.”

These lines are wanting in the first quarto. STEEVENS.

From *Drunk*, &c. to *shadow*, inclusively, is wanting in the quarto, 1622. By “*speak parrot*,” surely the poet meant, “*talk idly*,” and not, as Dr. Warburton supposes, “*act foolishly*.”

MALONE.

THE MOOR OF VENICE. 125

IAGO. What was he that you follow'd with your sword? What had he done to you?

CAS. I know not.

IAGO. Is it possible?

CAS. I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. — O, that men should put an enemy in their mouths, to steal away their brains! that we should, with joy, revel, pleasure, and applause, transform ourselves into beasts!

IAGO. Why, but you are now well enough; How came you thus recover'd?

CAS. It hath pleased the devil, drunkenness, to give place to the devil, wrath: one unperfectness shows me another, to make me frankly despise myself.

IAGO. Come, you are too severe a moraler: As the time, the place, and the condition of this country stands, I could heartily wish this had not befallen; but since it is as it is, mend it for your own good.

CAS. I will ask him for my place again; he shall tell me, I am a drunkard! Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange! — Every inordinate cup is unblest'd, and the ingredient is a devil.

IAGO. Come, come, good wine is a good familiar creature, if it be well used; exclaim no more against it. And, good lieutenant, I think, you think I love you.

CAS. I have well approved it, sir. — I drunk!

IAGO. You, or any man living, may be drunk at some time, man. I'll tell you what you shall

do. Our general's wife is now the general;—I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces:⁵—confess yourself freely to her; importune her; she'll help to put you in your place again: she is of so free, so kind, so apt, so blessed a disposition, that she holds it a vice in her goodness, not to do more than she is requested: This broken joint,⁶ between you and her husband, entreat her to splinter; and, my fortunes against any lay⁷ worth naming, this crack of your love shall grow stronger than it was before.

CAS. You advise me well.

IAGO. I protest, in the sincerity of love, and honest kindness.

CAS. I think it freely; and, betimes in the morning, will I beseech the virtuous Desdemona to undertake for me: I am desperate of my fortunes, if they check me here.

⁵ —for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces:] [Old copies—devotement.] I remember, it is said of Antony, in the beginning of his tragedy, that he who used to fix his eyes altogether on the dreadful ranges of war:

“ — now bends, now turns,

“ The office and devotion of their view

“ Upon a tawny front.”

This is finely expressed; but I cannot persuade myself that our poet would ever have said, any one devoted himself to the devotement of any thing. All the copies agree; but the mistake certainly arose from a single letter being turned upside down at press.

THEOBALD.

The same mistake has happened in *Hamlet*, and in several other places. See Vol. V. p. 178, n. 3. MALONE.

⁶ —This broken joint,] Thus the folio. The original copy reads—This brawl. MALONE.

⁷ —any lay—] i. e. any bet, any wager. RITSON.

So, in *Cymbeline*: “ I will have it no lay. STEVENS.

THE MOOR OF VENICE. 127

IAGO. You are in the right. Good night, lieutenant; I must to the watch.

CAS. Good night, honest IAGO. [Exit CASSIO.]

IAGO. And what's he then, that says,—I play the villain?

When this advice is free,⁸ I give, and honest,
 Probal⁹ to thinking, and (indeed) the course
 To win the Moor again? For 'tis most easy
 The inclining Desdemona² to subdue
 In any honest suit; she's fram'd as fruitful³
 As the free elements.⁴ And then for her
 To win the Moor,—were't to renounce his baptism,
 All seals and symbols of redeemed sin,—

His soul is so enfetters'd to her love,
 That she may make, unmake, do what she list,
 Even as her appetite shall play the god
 With his weak function. How am I then a villain,
 To counsel Cassio to this parallel course,⁵

⁸ — *this advice is free,*] This counsel has an appearance of honest openness, of frank good-will. JOHNSON.

Rather *gratis*, not paid for, as his advice to Roderigo was.

HENLEY.

⁹ *Probal* —] Thus the old editions. There may be such a contradiction of the word *probable*, but I have not met with it in any other book. Yet abbreviations as violent occur in our ancient writers, and especially in the works of Churchyard. STEEVENS.

² *The inclining Desdemona* —] *Inclining* here signifies *compliant*.

MALONE.

³ — *fruitful* —] Corresponding to *benignus, æq̃d̃ovos*.

HENLEY.

⁴ — *as fruitful*

As the free elements.] Liberal, bountiful, as the elements, out of which all things are produced. JOHNSON.

⁵ — *to this parallel course,*] Parallel, for even; because parallel lines run even and equidistant. WARBURTON.

Directly to his good? Divinity of hell!
 When devils will their blackest sins put on,
 They do suggest⁶ at first with heavenly shows,
 As I do now: For, while this honest fool
 Plies Desdemona to repair his fortunes,
 And she for him pleads strongly to the Moor,
 I'll pour this pestilence⁷ into his ear,—
 That she repeals him⁸ for her body's lust;
 And, by how much she strives to do him good,
 She shall undo her credit with the Moor.
 So will I turn her virtue into pitch;
 And out of her own goodness make the net,
 That shall enmesh them all.⁹—How now, Roderigo?

Enter RODERIGO.

ROD. I do follow here in the chace, not like a
 hound that hunts, but one that fills up the cry.
 My money is almost spent; I have been to-night

So, in our author's 70th Sonnet:

"Time doth transfix the flourish set on youth,

"And delves the *parallels* in beauty's brow." MALONE.

Parallel course; i. e. *course level*, and even with his design.

JOHNSON.

⁶ *When devils will their blackest sins put on,*

They do suggest—] When devils mean to *insigate* men to
 commit the most atrocious crimes. So, in *Hamlet*:

"Of deaths *put on* by cunning and forc'd cause."

To *put on*, has already occurred twice in the present play, in this
 sense. To *suggest* in old language is to *tempt*.

See Vol. IV. p. 220, n. 4. MALONE.

⁷ *I'll pour this pestilence*—] *Pestilence*, for *poison*.

WARBURTON.

⁸ *That she repeals him*—] That is, recalls him. JOHNSON.

⁹ *That shall enmesh them all.*] A metaphor from taking birds
 in meshes. POPE.

Why not from the taking fish, for which purpose nets are more
 frequently used? M. MASON.

exceedingly well cudgell'd; and, I think, the issue will be—I shall have so much experience for my pains: and so, with no money at all, and a little more wit,² return to Venice.

IAGO. How poor are they, that have not patience!—

What wound did ever heal, but by degrees?
Thou know'st, we work by wit, and not by witchcraft;

And wit depends on dilatory time.

Does't not go well? Cassio hath beaten thee,
And thou, by that small hurt, hast cashier'd Cassio:
Though other things grow fair against the sun,
Yet fruits, that blossom first, will first be ripe:³
Content thyself a while.—By the mass, 'tis morning;⁴

² — a little more wit,] Thus the folio. The first quarto reads —and with that wit. STEEVENS.

³ Though other things grow fair against the sun,
Yet fruits, that blossom first, will first be ripe:] Of many different things, all planned with the same art, and promoted with the same diligence, some must succeed sooner than others, by the order of nature. Every thing cannot be done at once; we must proceed by the necessary gradation. We are not to despair of slow events any more than of tardy fruits, while the causes are in regular progress, and the fruits grow fair against the sun. Sir Thomas Hanmer has not, I think, rightly conceived the sentiment; for he reads:

Those fruits which blossom first, are not first ripe.

I have therefore drawn it out at length, for there are few to whom that will be easy which was difficult to Sir Thomas Hanmer.

JOHNSON.

The blossoming, or fair appearance of things, to which Iago alludes, is, the removal of Cassio. As their plan had already blossomed, so there was good ground for expecting that it would soon be ripe. Iago does not, I think, mean to compare their scheme to tardy fruits, as Dr. Johnson seems to have supposed. MALONE.

⁴ — By the mass, 'tis morning;] Here we have one of the numerous arbitrary alterations made by the Master of the Revels in the

Pleasure, and action, make the hours seem short.—
 Retire thee; go where thou art billeted:
 Away, I say; thou shalt know more hereafter:
 Nay, get thee gone. [*Exit* ROD.] Two things are
 to be done,—

My wife must move for Cassio to her mistress;
 I'll set her on;

Myself, the while, to draw⁵ the Moor apart,
 And bring him jump when⁶ he may Cassio find
 Soliciting his wife:—Ay, that's the way;
 Dull not device by coldness and delay. [*Exit.*

playhouse copies, from which a great part of the folio was printed.
 It reads—*In truth, 'tis morning.* See *The Historical Account of the
 English Stage*, Vol. III. MALONE.

⁵ ——— to draw —] Thus the old copies; and this reading is
 consistent with the tenor of the present interrupted speech. Iago
 is still debating with himself concerning the means to perplex
 Othello. STEEVENS.

Myself, the while, to draw —] The old copies have *awhile*.
 Mr. Theobald made the correction.

The modern editors read—*Myself, the while, will draw.* But
 the old copies are undoubtedly right. An imperfect sentence was
 intended. Iago is ruminating on his plan. MALONE.

⁶ ——— bring him jump when —] *Unexpectedly*:—an expression
 taken from the bound, or start, with which we are shocked, at the
 sudden and unlooked-for appearance of any offensive object.

HENLEY.

Jump when, I believe, signifies no more than *just at the time
 when*. So, in *Hamlet*:

“Thus twice before, and jump at this dead hour.”

See Vol. XXII, p. 11 and 12, n. 7. STEEVENS.

THE MOOR OF VENICE. 131

ACT III. SCENE I.

Before the Castle.

Enter CASSIO, and some Musicians.

CAS. Masters, play here, I will content your pains,
Something that's brief; and bid—good-morrow,
general.⁷ [Musick.]

Enter Clown.

CLO. Why, masters, have your instruments been at Naples, that they speak i'the nose thus?⁸

1. MUS. How, fir, how!

CLO. Are these, I pray you, call'd wind instruments?

1. MUS. Ay, marry, are they, fir.

CLO. O, thereby hangs a tail.

1. MUS. Whereby hangs a tale, fir?

⁷ — and bid—good-morrow, general.] It is the usual practice of the *waits*, or nocturnal minstrels, in several towns in the North of England, after playing a tune or two, to cry "Good-morrow, maister such-a-one, good-morrow dame," adding the hour, and state of the weather. It should seem to have prevailed at Stratford-upon-Avon. They formerly used *hautboys*, which are the wind-instruments here meant. RITSON.

⁸ Why, masters, have your instruments been at Naples, that they speak i'the nose thus?] So, in *The Merchant of Venice*:

"And others, when the bagpipe sings i'the nose,—"

STEEVENS.

The venereal disease first appeared at the siege of Naples.

JOHNSON.

CLO. Marry, fir, by many a wind instrument that I know. But, masters, here's money for you: and the general so likes your musick, that he desires you, of all loves,² to make no more noise with it.

1. MUS. Well, fir, we will not.

CLO. If you have any musick that may not be heard, to't again: but, as they say, to hear musick, the general does not greatly care.

1. MUS. We have none such, fir.

CLO. Then put up your pipes in your bag, for I'll away:³ Go; vanish into air;³ away.

[*Exeunt Musicians.*

CAS. Dost thou hear, my honest friend?

CLO. No, I hear not your honest friend; I hear you.

CAS. Pr'ythee, keep up thy quillets.⁴ There's a poor piece of gold for thee: if the gentlewoman that attends the general's wife, be stirring, tell her, there's one Cassio entreats her a little favour of speech: Wilt thou do this?

CLO. She is stirring, fir; if she will stir hither, I shall seem to notify unto her. [Exit.

Enter IAGO.

CAS. Do, good my friend.—In happy time, Iago.

IAGO. You have not been a-bed then?

² — of all loves,] The folio reads—*for love's sake*. The phrase in the text occurs also in *The Merry Wives of Windsor*. See Vol. V. p. 84, n. 3. STEEVENS.

³ — for I'll away:] Sir T. Hanmer reads,—*and he away*. JOHNSON.

³ — vanish into air;] So, the folio and one of the quartos. The eldest quarto reads—*Vanish away*. STEEVENS.

⁴ — thy quillets.] See Vol. XXII. p. 305, n. 5. MALONE.

THE MOOR OF VENICE. 133

CAS. Why, no; the day had broke
Before we parted. I have made bold, Iago,
To send in to your wife: My suit to her
Is, that she will to virtuous Desdemona
Procure me some access.

IAGO. I'll send her to you presently;
And I'll devise a mean to draw the Moor
Out of the way, that your converse and business
May be more free. [Exit.

CAS. I humbly thank you for't. I never knew
A Florentine more kind and honest.⁵

Enter EMILIA.

EMIL. Good morrow, good lieutenant: I am sorry
For your displeasure;⁶ but all will soon be well.
The general, and his wife, are talking of it;
And she speaks for you stoutly: The Moor replies,
That he, you hurt, is of great fame in Cyprus,
And great affinity; and that, in wholesome wisdom,

⁵ — I never knew

A Florentine more kind and honest.] In consequence of this line,
a doubt has been entertained concerning the country of Iago.
Cassio was undoubtedly a Florentine, as appears by the first scene
of the play, where he is expressly called one. That Iago was a
Venetian, is proved by a speech in the third scene of this act, and
by what he says in the fifth act, after having stabbed Roderigo:

"Iago. Alas, my dear friend and countryman, Roderigo!

"Grs. What, of Venice?

"Iago. Yes."

All that Cassio means to say in the passage before us is, I never
experienced more honesty and kindness even in one of my own
countrymen, than in this man.

Mr. Steevens has made the same observation in another place.

MALONE.

It was made in edit. 1778. STEEVENS.

⁶ For your displeasure;] i. e. the displeasure you have incurred
from Othello. STEEVENS.

He might not but refuse you: but, he protests, he
loves you;

And needs no other suitor, but his likings,
To take the fittest occasion by the front,⁶
To bring you in again.

CAS. Yet, I beseech you,—
If you think fit, or that it may be done,—
Give me advantage of some brief discourse
With Desdemona alone.

EMIL. Pray you, come in;
I will bestow you where you shall have time
To speak your bosom freely.

CAS. I am much bound to you.⁷
[*Exeunt.*]

S C E N E II.

A Room in the Castle.

Enter OTHELLO, IAGO, and Gentlemen.

OTH. These letters give, Iago, to the pilot;
And, by him, do my duties to the state:⁸
That done, I will be walking on the works,
Repair there to me.

IAGO. Well, my good lord, I'll do't.

OTH. This fortification, gentlemen,—shall we
see't?

GENT. We'll wait upon your lordship. [*Exeunt.*]

⁶ *To take the fittest occasion by the front,]* This line is wanting in the folio. STEEVENS.

⁷ *I am much bound to you.]* This speech is omitted in the first quarto. STEEVENS.

⁸ *— to the state:]* Thus the quarto, 1622. Folio,—to the senate. MALONE.

THE MOOR OF VENICE. 135

SCENE III.

Before the Castle.

Enter DESDEMONA, CASSIO, and EMILIA.

DES. Be thou assur'd, good Cassio, I will do
All my abilities in thy behalf.

EMIL. Good madam, do; I know it grieves my
husband,
As if the case were his.⁹

DES. O, that's an honest fellow.—Do not doubt,
Cassio,
But I will have my lord and you again
As friendly as you were.

CAS. Bounteous madam,
Whatever shall become of Michael Cassio,
He's never any thing but your true servant.

DES. O, sir, I thank you:² You do love my lord;
You have known him long; and be you well assur'd,
He shall in strangeness stand no further off
Than in a politick distance.

CAS. Ay, but lady,
That policy may either last so long,³
Or feed upon such nice and waterish diet,
Or breed itself so out of circumstance,

⁹ *As if the case were his.*] The folio reads,—As if the *case* were his. STEEVENS.

² *O, sir, I thank you:*] Thus the quarto, 1622. The folio reads—*I know't, I thank you.* MALONE.

³ *That policy may either last so long,*] He may either of himself think it politick to keep me out of office so long, or he may be satisfied with such slight reasons, or so many accidents may make him think my re-admission at that time improper, that I may be quite forgotten. JOHNSON.

That, I being absent, and my place supplied,
My general will forget my love and service.

DES. Do not doubt that; before Emilia here,
I give thee warrant of thy place: assure thee,
If I do vow a friendship, I'll perform it
To the last article: my lord shall never rest;
I'll watch him tame,⁴ and talk him out of patience;
His bed shall seem a school, his board a shrift;
I'll intermingle every thing he does
With Cassio's suit: Therefore be merry, Cassio;
For thy solicitor shall rather die,
Than give thy cause away.

Enter OTHELLO and IAGO, at a distance.

EMIL. Madam, here comes
My lord.

CAS. Madam, I'll take my leave.

DES. Why, stay,
And hear me speak.

CAS. Madam, not now; I am very ill at ease,

⁴ *I'll watch him tame,*] It is said, that the ferocity of beasts, insuperable and irreclaimable by any other means, is subdued by keeping them from sleep. JOHNSON.

Hawks and other birds are tamed by keeping them from sleep, and it is to the management of these that Shakspeare alludes. So, in Cartwright's *Lady Errant*:

" ——— we'll keep you,

" As they do hawks, watching untill you leave

" Your wildness."

Again, in *Monsieur D'Olive*, 1606: " — your only way to deal with women and parrots, is to keep them waking."

Again, in Sir W. D'Avenant's *Just Italian*, 1630:

" They've watch'd my hardy violence so tame."

Again, in *The Booke of Haukyngs, Huntynge, &c.* bl. l. no date: " Wake her all nyght, and on the morrowe all daye, and then she will be previ enough to be reclaimed." STEEVENS.

Unfit for mine own purposes.

DES. Well, well,⁴

Do your discretion. [Exit CASSIO.]

IAGO. Ha! I like not that.

OTH. What dost thou say?

IAGO. Nothing, my lord: or if—I know not what.

OTH. Was not that Cassio, parted from my wife?

IAGO. Cassio, my lord? No, sure, I cannot think it,

That he would steal away so guilty-like,
Seeing you coming.

OTH. I do believe, 'twas he.

DES. How now, my lord?

I have been talking with a suitor here,
A man that languishes in your displeasure.

OTH. Who is't, you mean?

DES. Why, your lieutenant Cassio. Good my lord,
If I have any grace, or power to move you,
His present reconciliation take;⁵
For, if he be not one that truly loves you,
That errs in ignorance, and not in cunning,⁶

⁴ *Well, well,*] The adverb—*well*, has been repeated for the sake of measure. STEEVENS.

⁵ *His present reconciliation take;*] Cassio was to be reconciled to his general, not his general to him, therefore *take* cannot be right. We should read—*make*. WARBURTON.

To *take his reconciliation*, may be to accept the submission which he makes in order to be reconciled. JOHNSON.

⁶ — *and not in cunning,*] *Cunning*, for design, or purpose, simply. WARBURTON.

Perhaps rather for *knowledge*, the ancient sense of the word. So, in *Measure for Measure*: "In the boldness of my *cunning* I will lay myself in hazard." The opposition which seems to have been intended between *cunning* and *ignorance*, favours this interpretation. MALONE.

I have no judgement in an honest face:
I pr'ythee, call him back.

OTH.

Went he hence now?

DES. Ay, sooth; so humbled,
That he hath left part of his grief with me;
I suffer with him.⁶ Good love, call him back.

OTH. Not now, sweet Desdemona; some other
time.

DES. But shall't be shortly?

OTH.

The sooner, sweet, for you.

DES. Shall't be to-night at supper?

OTH.

No, not to-night.

DES. To-morrow dinner then?

OTH.

I shall not dine at home;

I meet the captains at the citadel.

DES. Why then, to-morrow night; or tuesday
morn;

Or tuesday noon, or night; or wednesday morn;—
I pray thee, name the time; but let it not
Exceed three days: in faith, he's penitent;
And yet his trespass, in our common reason,
(Save that, they say, the wars must make examples
Out of their best,⁷) is not almost a fault
To incur a private check: When shall he come?
Tell me, Othello. I wonder in my soul,
What you could ask me, that I should deny,

⁶ I suffer with him.] Thus the quarto, 1622. The folio reads—
To suffer with him. STEEVENS.

⁷ — the wars must make examples

Out of their best.] The severity of military discipline must
not spare the best men of the army, when their punishment may
afford a wholesome example. JOHNSON.

The old copies read — her best. Mr. Rowe made this necessary
emendation. MALONE.

THE MOOR OF VENICE. 139

Or stand so mammering on.* What! Michael Cassio,
That came a wooing with you;† and many a time,‡
When I have spoke of you dispraisingly,
Hath ta'en your part; to have so much to do
To bring him in! Trust me, I could do much, —

OTH. Pr'ythee, no more: let him come when he
will;

I will deny thee nothing.

DES. Why, this is not a boon;
'Tis as I should entreat you wear your gloves,
Or feed on nourishing dishes, or keep you warm;
Or sue to you to do peculiar profit
To your own person: Nay, when I have a suit,
Wherein I mean to touch your love indeed,

* — *so mammering on.*] To hesitate, to stand in suspense. The word often occurs in old English writings, and probably takes its original from the French *M'Amour*, which men were apt often to repeat when they were not prepared to give a direct answer.

HANMER.

I find the same word in *Acolastus*, a comedy, 1540: "I stand in doubt, or in a *mamerynge* between hope and fear."

Again, in Thomas Drant's translation of the third satire of the second book of *Horace*, 1567:

"Yea, when she daygnes to send for him, then *mameryng* he doth doute." STEEVENS.

Again, in Lyly's *Euphues*, 1580: "— neither *stand in a mamering* whether it be best to depart or not." The quarto, 1622, reads — *muttering*. *Mammering* is the reading of the folio.

MALONE.

† — *What! Michael Cassio,*

That came a wooing with you;] And yet in the first act Cassio appears perfectly ignorant of the amour, and is indebted to Iago for the information of Othello's marriage, and of the person to whom he is married. STEEVENS.

See the notes on the passage alluded to, p. 32, n. 5.

MALONE.

‡ — *many a time,*] Old copies, redundantly, and without the least improvement of the sense, — *so many a time*. The compositor had accidentally repeated — *so*, from the preceding line.

STEEVENS.

It shall be full of poize² and difficulty,
And fearful to be granted.

OTH. I will deny thee nothing:
Whereon, I do beseech thee, grant me this,
To leave me but a little to myself.

DES. Shall I deny you? no: Farewell, my lord.

OTH. Farewell, my Desdemona: I will come to
thee straight.

DES. Emilia, come: — Be it as your fancies teach
you;

Whate'er you be, I am obedient.

[Exit, with EMILIA.]

OTH. Excellent wretch! Perdition catch my soul,
But I do love thee!³ and when I love thee not,
Chaos is come again.⁴

² — full of poize —] i. e. of weight. So, in *The Dumb Knight*, 1633:

"They are of poize sufficient —."

Again:

"But we are all prest down with other poize."

STEEVENS.

³ *Excellent wretch!* — *Perdition catch my soul,*

But I do love thee! &c.] The meaning of the word *wretch*, is not generally understood. It is now, in some parts of England, a term of the softest and fondest tenderness. It expresses the utmost degree of amiableness, joined with an idea, which perhaps all tenderness includes, of feebleness, softness, and want of protection. Othello, considering Desdemona as excelling in beauty and virtue, soft and timorous by her sex, and by her situation absolutely in his power, calls her, *Excellent wretch!* It may be expressed:

Dear, harmless, helpless excellence. JOHNSON.

Sir W. D'Avenant uses the same expression in his *Cruel Brother*, 1630, and with the same meaning. It occurs twice: "*Excellent wretch!* with a timorous modesty she flileth up her utterance."

STEEVENS.

⁴ — when I love thee not,

Chaos is come again] When my love is for a moment suspended by suspicion, I have nothing in my mind but discord, tumult, perturbation, and confusion. JOHNSON.

THE MOOR OF VENICE. 141

IAGO. My noble lord, —

OTH. What dost thou say, Iago?

IAGO. Did Michael Cassio, when you woo'd my lady,

Know of your love?

OTH. He did, from first to last: Why dost thou ask?

IAGO. But for a satisfaction of my thought;
No further harm.

OTH. Why of thy thought, Iago?

IAGO. I did not think, he had been acquainted
with her.

OTH. O, yes; and went between us very oft.

— *when I love thee not,
Chaos is come again.*] There is another meaning possible. *When I cease to love thee, the world is at an end*; i. e. there remains nothing valuable or important. The first explanation may be more elegant, the second is perhaps more easy. Shakspeare has the same thought in his *Venus and Adonis*:

“For he being dead: with him is beauty slain,

“And, beauty dead, black *Chaos comes again.*”

STEEVENS.

This passage does not strike me in the same light in which it appeared to Dr. Johnson; as Othello had not yet any experience of that perturbation and discord, by which he afterwards is so fatally agitated. He means, I think, to say, — *and ere I cease to love thee, the world itself shall be reduced to its primitive chaos.* Shakspeare probably preferred — “*chaos is come again,*” to “*chaos shall come again,*” as more bold and expressive. Muretus, a poet of the 16th century, has exactly the same thought:

“Tunc meo clabi possis de pedore, Lacci,

“Aut ego, dum vivam, non meminisse tui?

“Ante, vel istius mundi compage soluta,

“Tetras in antiquum fit reditura Chaos.”

The meaning of Shakspeare appears very clearly from the following passage in *The Winter's Tale*, where the same thought is more fully expressed:

“It cannot fail, but by

“The violation of my faith, — and then

“Let nature crush the sides o' the earth together,

“And mar the seeds within!” MALONE.

IAGO. Indeed?

OTH. Indeed! ay, indeed: — Discern'st thou
aught in that?³

Is he not honest?

IAGO. Honest, my lord?

OTH. Ay, honest.⁴

IAGO. My lord, for aught I know.

OTH. What dost thou think?

IAGO. Think, my lord?

OTH. Think, my lord!

By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown.⁵ — Thou dost mean
something:

I heard thee say but now, — Thou lik'dst not that,
When Cassio left my wife; What did'st not like?
And, when I told thee — he was of my counsel

³ Iago. *Indeed?*

Oth. *Indeed! ay, indeed: &c.]* I cannot help supposing that
this passage is interpolated, and originally stood thus:

Iago. Indeed!

Oth. Indeed: — Discern'st thou ought in that?

See the next note. STEEVENS.

⁴ *Ay, honest.]* The old copies, violating the measure, read:
Honest? ay, honest.

It appears from many instances, that where words were to be
repeated at all, our old blundering printers continued the repeti-
tion beyond propriety. Mr. Malone has elsewhere the same remark.

STEEVENS.

⁵ *By heaven, he echoes me,*

As if there were some monster in his thought &c.] Thus the eldest
quarto. The second quarto reads:

— Why dost thou echo me,

As if there were some monster in thy thought, &c.

The folio reads:

— Alas, thou echo'st me,

As if &c. — STEEVENS.

This is one of the numerous alterations made in the folio copy
by the Licenſer. MALONE.

In my whole course of wooing, thou cry'dst, *Indeed?*
And did'st contract and purse thy brow together,
As if thou then had'st shut up in thy brain
Some horrible conceit: If thou dost love me,
Show me thy thought.

IAGO. My lord, you know I love you.

OTH. I think, thou dost;
And,—for I know thou art full of love and honesty,
And weigh'st thy words before thou giv'st them
breath, —

Therefore these stops of thine fright me the more:
For such things, in a false disloyal knave,
Are tricks of custom; but, in a man that's just,
They are close denotements, working from the heart,
That passion cannot rule.⁶

⁶ *They are close denotements, working from the heart,*

That passion cannot rule.] Thus the earliest quarto. But let Dr. Warburton be heard in defence of "*cold dilations*," the reading of the second folio.

I should willingly, however, have adopted an emendation proposed by Dr. Johnson in the subsequent note, could I have discovered that the word—*delation* was ever used in its Roman sense of—*accusation*, during the time of Shakspeare. Bacon frequently employs it, but always to signify *carriage* or *conveyance*. STEEVENS.

These stops and breaks are *cold dilations*, or cold keeping back a secret, which men of phlegmatick constitutions, whose hearts are not swayed or governed by their passions, we find, can do: while more sanguine tempers reveal themselves at once, and without reserve. WARBURTON.

The old copies give,—*dilations*, except that the earlier quarto has—*denotements*; which was the author's first expression, afterwards changed by him, not to *dilations*, but to *delations*; *in occult and secret accusations*, working involuntarily from the heart, which, though resolved to conceal the fault, cannot rule its *passion* of resentment. JOHNSON.

They are close denotements, &c.] i. e. indications, or discoveries, not openly revealed, but involuntarily working from the heart, which cannot rule and suppress its feelings.

The folio reads—*They are close dilations*; but nothing is got by the change, for *dilations* was undoubtedly used in the sense of

IAGO. For Michael Cassio, —
I dare be sworn, I think that he is honest.

OTH. I think so too.

IAGO. Men should be what they seem;
Or, those that be not, 'would they might seem none!⁶

OTH. Certain, men should be what they seem.

IAGO. Why then,
I think that Cassio⁷ is an honest man.

OTH. Nay, yet there's more in this:
I pray thee, speak to me as to thy thinkings,
As thou dost ruminate; and give thy worst of thoughts
The worst of words.

IAGO. Good my lord, pardon me;
Though I am bound to every act of duty,
I am not bound to that all slaves are free to.⁸

*dilatements, or large and full expositions. See Minshew's Dict. 1617:
"To dilate or make large."*

Dilatement is used in the sense of dilation by Lodge, our poet's contemporary: "After all this foul weather follows a calm dilatement of others too forward harmfulness." Rosalynde, or Euphues Golden Legacie, 4to. 1592.

Dr. Johnson very elegantly reads — They are close *delations*.

But the objection to this conjectural reading is, that there is strong ground for believing that the word was not used in Shakespeare's age. It is not found in any dictionary of the time, that I have seen, nor has any passage been quoted in support of it. On the contrary, we find in Minshew the verb, "*To delate*," not signifying, to *accuse*, but thus interpreted: "*to speak at large of any thing, vid. to dilate*:" so that if even *delations* were the word of the old copy, it would mean no more than *dilations*. To the reading of the quarto no reasonable objection can be made. MALONE.

⁶ Or, *those that be not, 'would they might seem none!*] I believe the meaning is, *'would they might no longer seem, or bear the shape of men.* JOHNSON.

May not the meaning be, *'Would they might not seem honest!* MALONE.

⁷ — that *Cassio* —] For the sake of measure, I have ventured to insert the pronoun — *that*. STEEVENS.

⁸ — *to that all slaves are free to.*] I am not bound to do that, which even slaves are not bound to do. MALONE.



Utter my thoughts? Why, say, they are vile and false,—

As where's that palace, whereinto foul things
Sometimes intrude not?⁹ who has a breast so pure;
But some uncleanly apprehensions
Keep leets, and law-days, and in session sit
With meditations lawful?²

OTH. Thou dost conspire against thy friend, Iago;
If thou but think'st him wrong'd, and mak'st his ear
A stranger to thy thoughts.

⁹ ——— *where's that palace, whereinto foul things
Sometimes intrude not?*] So, in *The Rape of Lucrece*:

“ ——— no perfection is so absolute,

“ That some impurity doth not pollute.” MALONE.

² ——— *who has a breast so pure,*

But some uncleanly apprehensions

Keep leets, and law-days, and in session sit

With meditations lawful?] *Leets, and law-days, are synonymous terms: “Leet (says Jacob, in his Law-Dictionary) is otherwise called a law-day.” They are there explained to be courts, or meetings of the hundred, “to certify the king of the good manners, and government, of the inhabitants,” and to enquire of all offences that are not capital. The poet's meaning will now be plain. Who has a breast so little apt to form ill opinions of others, but that foul suspicions will sometimes mix with his fairest and most candid thoughts, and tried a court in his mind, to enquire of the offences apprehended.*

STEEVENS.

Who has so virtuous a breast, that some uncharitable surmizes and impure conceptions will not sometimes enter into it; hold a session there as in a regular court, and “bench by the side” of authorized and lawful thoughts?—In our poet's 30th Sonnet we find the same imagery:

“When to the sessions of sweet silent thought

“I summon up remembrance of things past.”

“A leet,” says Bullokar, in his *English Expoſitor*, 1616; “is a court or law-day, holden commonly every half year.” To keep a leet was the *verbum juris*; the title of one of the chapters in Kitchin's book on Courts, being, “The manner of keeping a court-leet.” The leet, according to Lambard, was a court or jurisdiction above the wapentake or hundred, comprehending three or four hundreds. The jurisdiction of this court is now in most places merged in that of the County Court. MALONE.

IAGO. I do beseech you,—
Though I, perchance, am vicious in my guesses,³

³ *I do beseech you,—*

Though *I, perchance, am vicious in my guesses,*] Not to mention that, in this reading, the sentence is abrupt and broken, it is likewise highly absurd. I beseech you give yourself no uneasiness from my unsure observance, *though* I am vicious in my guesses. For his being an ill guesser was a reason why Othello should not be uneasy: in propriety, therefore, it should either have been, *though I am not vicious,* or *because I am vicious.* It appears then we should read:
I do beseech you,

Think, I, perchance, am vicious in my guesses.

Which makes the sense pertinent and perfect. WARBURTON.

That abruptness in the speech which Dr. Warburton complains of, and would alter, may be easily accounted for. Iago seems desirous by this ambiguous hint, *Though I—* to inflame the jealousy of Othello, which he knew would be more effectually done in this manner, than by any expression that bore a determinate meaning. The jealous Othello would fill up the pause in the speech, which Iago turns off at last to another purpose, and find a more certain cause of discontent, and a greater degree of torture arising from the doubtful consideration how it might have concluded, than he could have experienced, had the whole of what he enquired after been reported to him with every circumstance of aggravation.

We may suppose him imagining to himself, that Iago mentally continued the thought thus, *Though I—know more than I choose to speak of.*

Vicious in my guesses does not mean that he is an *ill-guesser*, but that he is apt to put the worst construction on every thing he attempts to account for.

Out of respect for the subsequent opinions of Mr. Henley and Mr. Malone, I have altered my former regulation of this passage; though I am not quite convinced, that any change was needful.

STEEVENS.

I believe nothing is here wanting, but to regulate the punctuation:

Iago. I do beseech you—

Though I, perchance, am vicious in my guesses,
As, I confess, it is my nature's plague
To spy into abuses; and, oft, my jealousy
Shapes faults that are not,—&c. HENLEY.

The reader should be informed, that the mark of abruption which I have placed after the word *you*, was placed by Mr. Steevens after the word *perchance*: and his note, to which I do not subscribe, is founded on that regulation. I think the poet intended

As, I confess, it is my nature's plague
To spy into abuses; and, oft, my jealousy
Shapes faults that are not,—I entreat you then,^{*}
From one that so imperfectly conceits,
You'd take no notice; nor build yourself a trouble
Out of his scattering and unsure observance:—
It were not for your quiet, nor your good,
Nor for my manhood, honesty, or wisdom,
To let you know my thoughts.

OTH. What dost thou mean?

IAGO. Good name, in man, and woman, dear my
lord,
Is the immediate jewel of their souls:

that Iago should break off at the end of the first hemistich, as well as in the middle of the fifth line. What he would have added, it is not necessary very nicely to examine.

The adverbative particle, *though*, in the second line, does not indeed appear very proper; but in an abrupt and studiously clouded sentence like the present, where more is meant to be conveyed than meets the ear, strict propriety may well be dispensed with. The word *perchance*, if strongly marked in speaking, would sufficiently shew that the speaker did not suppose himself *vicious in his guess*.

By the latter words, Iago, I apprehend, means only, "though I perhaps am mistaken, led into an error by my natural disposition, which is apt to shape faults that have no existence."

MALONE.

^{*} — I entreat you then, &c.] Thus the quarto, 1622. The folio reads:

—— and of, my jealousy
Shapes faults that are not) that your wisdom
From one that so imperfectly conceits,
Would take no notice. MALONE.

To *conject*, i. e. to *conjecture*, is a verb used by other writers. So, in *Acolastus*, a comedy, 1540:

"Now reason I, or *conject* with myself."

Again:

"I cannot forget thy saying, or thy *conjecting* words."

STEEVENS.

Who steals my purse, steals trash; 'tis something,
nothing;⁵

'Twas mine, 'tis his, and has been slave to thou-
sands;

But he, that filches from me my good name,
Robs me of that, which not enriches him,
And makes me poor indeed.

OTH. By heaven, I'll know thy thought.

IAGO. You cannot, if my heart were in your
hand;

Nor shall not, whilst 'tis in my custody.

OTH. Ha!

IAGO. O, beware, my lord, of jealousy;
It is the green-ey'd monster, which doth mock
The meat it feeds on:⁶ That cuckold lives in bliss,

⁵ Good name, in man, and woman, dear my lord,
Is the immediate jewel of their souls:

Who steals my purse, steals trash; &c.] The sacred writings
were here perhaps in our poet's thoughts: "A good name is rather
to be chosen than great riches, and loving favour than silver and
gold." Proverbs, ch. xxii. v. 1. MALONE.

⁶ ——— which doth mock

The meat it feeds on:] i. e. loaths that which nourishes and
sustains it. This being a miserable state, Iago bids him beware of
it. The Oxford editor reads:

————— which doth make

The meat it feeds on:

Implying that its suspicions are unreal and groundless, which is
the very contrary to what he would here make his general think,
as appears from what follows:

————— That cuckold lives in bliss, &c.

In a word, the villain is for fixing him jealous: and therefore bids
him beware of jealousy, not that it was an unreasonable, but a
miserable state; and this plunges him into it, as we see by his reply,
which is only,

"O misery!" WARBURTON.

I have received Hammer's emendation; because *to mock*, does
not signify *to loath*; and because, when Iago bids Othello beware

Who, certain of his fate, loves not his wronger;

of jealousy, the green-ey'd monster, it is natural to tell why he should beware, and for caution he gives him two reasons, that jealousy often creates its own cause, and that, when the causes are real, jealousy is misery. JOHNSON.

In this place, and some others, to mock seems the same with to mamnock. FARMER.

If Shakspeare had written — a green-ey'd monster, we might have supposed him to refer to some creature existing only in his particular imagination; but the green-ey'd monster seems to have reference to an object as familiar to his readers as to himself.

It is known that the tiger kind have green-eyes, and always play with the victim to their hunger, before they devour it. So, in our author's *Tarquin and Lucrece*:

“ Like foul night-waking cat, he doth but dally,

“ While in his hold-fast foot the weak mouse panteth;—.”

Thus, a jealous husband, who discovers no certain cause why he may be divorced, continues to sport with the woman whom he suspects, and, on more certain evidence, determines to punish. There is no beast that can be literally said to make its own food, and therefore I am unwilling to receive the emendation of Sir T. Haumer, especially as I flatter myself that a glimpse of meaning may be produced from the old reading.

One of the ancient senses of the verb—to mock, is to amuse, to play with. Thus, in *A Discourse of Gentlemen lying in London that were better keep House at home in their Country*, 1593:

“ A fine deuise to keepe poore Kate in health,

“ A pretty toy to mock an ape withal.”

i. e. a pretty toy to divert an ape, for an ape to divert himself with. The same phrase occurs in *Marston's Satires*, the ninth of the third book being intitled “ — Here's a toy to MOCKE an ape,” &c. i. e. afford an ape materials for sport, furnish him with a plaything, though perhaps at his own expence, as the phrase may in this instance be ironically used.

In *Antony and Cleopatra*, the contested word—mock, occurs again:

“ ———— tell him

“ He mocks the pauses that he makes.”

i. e. he plays wantonly with those intervals of time which he should improve to his own preservation.

Should such an explanation be admissible, the advice given by Iago will amount to this:—Beware, my lord, of yielding to a passion which as yet has no proofs to justify its excess. Think how the interval between suspicion and certainty must be filled. Though you doubt her fidelity, you cannot yet refuse her your bed, or drive her from

But, O, what damned minutes tells he o'er,

your heart ; but, like the capricious savage, must continue to sport with one whom you wait for an opportunity to destroy.

A similar idea occurs in *All's well that ends well*:

" ————— so lust doth play

" With what it loaths."

Such is the only sense I am able to draw from the original text, What I have said, may be liable to some objections, but I have nothing better to propose. That jealousy is a *monster* which often creates the suspicions on which it feeds, may be well admitted according to Sir T. Hanmer's proposition ; but is it *the* monster? (i. e. a well-known and conspicuous animal) or whence has it *green eyes*? *Yellow* is the colour which Shakspeare usually appropriates to jealousy. It must be acknowledged, that he afterwards characterises it as

" ————— a monster,

" Begot upon itself, born on-itself."

but yet

" What damned minutes tells he o'er," &c.

is the best illustration of my attempt to explain the passage. To produce Sir T. Hanmer's meaning, a change in the text is necessary. I am counsel for the old reading. STEEVENS.

It is so difficult, if not impossible, to extract any sense from this passage as it stands, even by the most forced construction of it, and the slight amendment proposed by Hanmer, renders it so clear, elegant, and poetical, that I am surprized the editors should hesitate in adopting it, and still more surprized they should reject it. As for Steevens's objection, that the definite article is used, not the indefinite, he surely need not be told in the very last of these plays, that Shakspeare did not regard such minute inaccuracies, which may be found in every play he wrote.

When Steevens compares the jealous man, who continues to sport with the woman he suspects, and is determined to destroy, to the tiger who plays with the victim of his hunger, he forgets that the meat on which jealousy is supposed to feed, is not the woman who is the object of it, but the several circumstances of suspicion which jealousy itself creates, and which cause and nourish it. So Emilia, at the end of the third act in answer to Desdemona, who, speaking of Othello's jealousy, says,

" Alas the day! I never gave him cause ;"

replies,

" But jealous fools will not be answer'd so,

" They are not jealous ever for the cause,

" But jealous, for they are jealous; 'tis a monster

" Begot upon itself, born on itself."

Who dotes, yet doubts; suspects, yet strongly loves!'

This passage is a strong confirmation of Hanmer's reading.

The same idea occurs in Massinger's *Picture*, where Matthias, speaking of the groundless jealousy he entertained of Sophia's possible inconstancy, says,

"—— but why should I nourish

"A fury here, and with *imagin'd food*,

"Holding no real ground on which to raise

"A building of suspicion she was ever,

"Or can be false?"

Imagin'd food, is food created by imagination, the food that jealousy makes and feeds on. M. MASON.

In order to make way for one alteration, Mr. M. Mason is forced to foist in another; or else poor Shakspeare must be arraigned for a blunder of which he is totally guiltless. This gentleman's objections both to the text in its present state, and to Mr. Steevens's most happy illustration of it, originate entirely in his own misconception, and a jumble of figurative with literal expressions. To have been consistent with himself he should have charged Mr. Steevens with maintaining, that it was the property of a jealous husband, first to *mock* his WIFE, and afterwards to *eat* her.

In Act V. the word *mocks* occurs in a sense somewhat similar to that in the passage before us:

"*Æmil.* O mistress, villainy hath made *mocks* with love!—"

HENLEY.

I think myself particularly indebted to Mr. Henley for the support he has given to my sentiments concerning this difficult passage; and shall place more confidence in them since they have been found to deserve his approbation, a circumstance in which I have not always proved so fortunate. STEEVENS.

I have not the smallest doubt that Shakspeare wrote *make*, and have therefore inserted it in my text. The words *make* and *mocks* (for such was the old spelling) are often confounded in these plays, and I have assigned the reason in a note on *Measure for Measure*, Vol. VI. p. 35, n. 6.

Mr. Steevens in his paraphrase on this passage interprets the word *mock* by *sport*; but in what poet or prose-writer, from Chaucer and Mandeville to this day, does the verb *to mock* signify to *sport with*? In the passage from *Antony and Cleopatra*, I have proved, I think incontestably, from the metre, and from our poet's usage of this verb in other places, (in which it is followed by a personal pronoun,) that Shakspeare must have written—

"Being so frustrate, tell him, he *mocks us by*

"The pauses that he makes."

See Vol. XVIII. p. 408, n. 4.

OTH. O misery!

Besides; is it true as a general position, that jealousy (*as jealousy sports or plays with the object of love* (allowing this not very delicate interpretation of the words, *the meat it feeds on*, to be the true one)? The position certainly is not true. It is *Love*, not *Jealousy*, that sports with the object of its passion; nor can those circumstances which create suspicion, and which are *the meat it feeds on*, with any propriety be called the *food* of LOVE, when the poet has clearly pointed them out as the food or cause of JEALOUSY; giving it not only being, but nutriment.

"There is no beast," it is urged, "that can *literally* be said to make its own food." It is indeed acknowledged, that jealousy is a monster which often *creates* the suspicions on which it feeds, but is it, we are asked, "the monster? (i. e. a well-known and conspicuous animal;)" and whence has it *green eyes*? Yellow is the colour which Shakspeare appropriates to jealousy."

To this I answer, that *yellow* is not the only colour which Shakspeare appropriates to jealousy, for we have in *The Merchant of Venice*:

"—shuddering fear, and *green-ey'd jealousy*."

and I suppose, it will not be contended that he was *there* thinking of any of the tiger kind.

If our poet had written only—"It is *the green-ey'd monster*; beware of it;" the other objection would hold good, and some particular monster, κατ' ἐξοχην, must have been meant; but the words, "It is *the green-ey'd monster*, which doth, &c. in my apprehension have precisely the same meaning, as if the poet had written, "it is *that green-ey'd monster*, which," &c. or, "it is *a green-ey'd monster*." He is *the man* in the world *whom* I would least wish to meet,—is the common phraseology of the present day.

When Othello says to Iago in a former passage, "By heaven, he echoes me, as if there were some *monster* in his thought," does any one imagine that any *animal* whatever was meant?

The passage in a subsequent scene, to which Mr. Steevens has alluded, strongly supports the emendation which has been made:

"—*jealousy* will not be answer'd so;

"They are not ever jealous for the cause,

"But jealous, for they are jealous; 'tis a *monster*,

"*Begot upon itself, born on itself.*"

It is, *strictly speaking*, as false that any monster can be *begot*, or *born*, on itself, as it is, that any monster (whatever may be the colour of its eyes, whether green or yellow) can *make its own food*; but, poetically, both are equally true of that monster, JEALOUSY. Mr. Steevens seems to have been aware of this, and therefore has added the word *literally*: "No monster can be *literally* said to make its own food."

THE MOOR OF VENICE. 153

IAGO. Poor, and content, is rich, and rich enough;⁸
 But riches, fineless,⁹ is as poor as winter,²
 To him that ever fears he shall be poor: —
 Good heaven, the souls of all my tribe defend
 From jealousy!

It should always be remembered, that Shakspeare's allusions scarcely ever answer precisely on both sides; nor had he any care upon this subject. Though he had introduced the word *monster*, — when he talk'd of its *making its own food*, and being *begot by itself*, he was still thinking of jealousy only, careless whether there was any animal in the world that would correspond with his description.

That by the words, *the meat it feeds on*, is meant, not *Desdemona* herself, as has been maintained, but *pabulum zelotypiæ*, may be likewise inferred from a preceding passage in which a kindred imagery is found:

“ That *policy* may either last so long,

“ Or *feed* upon such nice and waterish *diet*,” &c.

And this obvious interpretation is still more strongly confirmed by Daniel's *Rosamond*, 1592, a poem which Shakspeare had diligently read, and has more than once imitated in *Romeo and Juliet*:

“ O *Jealousy*, —

“ *Feeding* upon *suspect* that doth *renew* thee,

“ Happy were lovers, if they never knew thee.”

In this and the few other places in which I have ventured to depart from the ancient copies, I have thought it my duty to state in the fullest and clearest manner the grounds on which the emendation stands: which in some cases I have found not easily accomplished, without running into greater prolixity than would otherwise be justifiable. MALONE.

⁷ — *strongly* loves!] Thus the quarto; the folio — *soundly* loves. STEEVENS.

⁸ Poor, and content, is rich, and rich enough;] So, in *Dorastus* and *Fawnia*, (the novel on which *The Winter's Tale* is formed,) 1592: “ We are rich, in that we are poor with content.”

MALONE.

The same sentiment, which is sufficiently common, is amplified by Dryden in his *Indian Emperor*:

“ We to ourselves with all our wishes grant;

“ For nothing coveting, we nothing want.” STEEVENS.

⁹ But riches, fineless,] Unbounded, endless, unnumbered treasures. JOHNSON.

² — as poor as winter,] Finely expressed: winter producing no fruits. WARBURTON.

OTH. Why? why is this?
 Think'st thou, I'd make a life of jealousy,
 To follow still the changes of the moon
 With fresh suspicions? No: to be once in doubt,
 Is—once to be resolv'd: Exchange me for a goat,
 When I shall turn the business of my soul
 To such exsufflicate and blown surmises,³
 Matching thy inference.⁴ 'Tis not to make me jealous,
 To say—my wife is fair, feeds well, loves com-
 pany,
 Is free of speech, sings, plays, and dances well;
 Where virtue is, these are more virtuous:⁵

³ *To such exsufflicate and blown surmises,*] [Sir Thomas Hanmer — *exsuffolate.*] This odd and far-fetched word was made yet more uncouth in all the editions before Sir Thomas Hanmer's, by being printed — *exsufflicate.* The allusion is to a bubble. Do not think, says the Moor, that I shall change the noble designs that now employ my thoughts, to suspicions which, like bubbles *blown* into a wide extent, have only an empty show without solidity; or that, in consequence of such empty fears, I will close with thy inference against the virtue of my wife. JOHNSON.

Whether our poet had any authority for the word *exsufflicate*, which I think is used in the sense of *swollen*, and appears to have been formed from *sufflotus*, I am unable to ascertain: but I have not thought it safe to substitute for it another word equally unauthorized. *Suffolare* in Italian signifies to *whistle*. How then can Dr. Johnson's interpretation of *exsuffolate* be supported? The introducer of this word explains it, by "whispered, buzz'd in the ears." MALONE.

⁴ ——— *blown surmises,*
Matching thy inference.] That is, — such as you have mentioned in describing the torments of jealousy. The part of Iago's speech particularly alluded to, is that where he says:

"But, O, what damned minutes tells he o'er,
 "Who dotes, yet doubts; suspects, yet strongly loves!"
 M. MASON.

⁵ *Where virtue is, these are more virtuous:*] An action in itself indifferent, grows *virtuous* by its end and application. JOHNSON.

Nor from mine own weak merits will I draw
The smallest fear, or doubt of her revolt;
For she had eyes, and chose me: No, Iago;
I'll see, before I doubt; when I doubt, prove;
And, on the proof, there is no more but this,—
Away at once with love, or jealousy.

IAGO. I am glad of this; for now I shall have
reason

To show the love and duty that I bear you
With franker spirit: therefore, as I am bound,
Receive it from me:—I speak not yet of proof.
Look to your wife; observe her well with Cassio;
Wear your eye—thus, not jealous, nor secure:
I would not have your free and noble nature,
Out of self-bounty, be abus'd;⁶ look to't:
I know our country disposition well;
In Venice⁷ they do let heaven see the pranks
They dare not show their husbands; their best con-
science

I know not why the modern editors, in opposition to the first quarto and folio, read *most* instead of *more*.

A passage in *All's well that ends well*, is perhaps the best comment on the sentiment of Othello: "I have those good hopes of her, education promises: his disposition she inherits; which makes fair gifts fairer." *Gratior e pulchro veniens & corpore virtus*.

STEEVENS.

Most is the reading of the second folio. RITSON.

⁶ *Out of self-bounty, be abus'd;] Self-bounty for inherent generosity.* WARBURTON.

⁷ — our country disposition —

In Venice —] Here Iago seems to be a Venetian.

JOHNSON.

There is nothing in any other part of the play, properly understood, to imply otherwise. HENLEY.

Various other passages, as well as the present, prove him to have been a Venetian, nor is there any ground for doubting the poet's intention on this head. See p. 133, n. 5. MALONE.

Is — not to leave undone, but keep unknown.⁵

OTH. Dost thou say so?

IAGO. She did deceive her father, marrying you;
And, when she seem'd⁶ to shake, and fear your
looks,
She lov'd them most.

OTH. And so she did.

IAGO. Why, go to, then;
She that, so young, could give out such a seeming,
To feel her father's eyes up, close as oak,⁷ —

⁵ *Is — not to leave undone, but keep unknown.*] The folio perhaps more clearly reads:

Is not to leav't undone, but keep't unknown. STEEVENS.

The folio, by an evident error of the press, reads — *kept unknown.* MALONE.

⁶ *And, when she seem'd*] This and the following argument of Iago ought to be deeply impressed on every reader. Deceit and falsehood, whatever conveniences they may for a time promise or produce, are, in the sum of life, obstacles to happiness. Those, who profit by the cheat, distrust the deceiver, and the act, by which kindness is sought, puts an end to confidence.

The same objection may be made with a lower degree of strength against the imprudent generosity of disproportionate marriages. When the first heat of passion is over, it is easily succeeded by suspicion, that the same violence of inclination, which caused one irregularity, may stimulate to another; and those who have shewn, that their passions are too powerful for their prudence, will, with very slight appearances against them, be censured, as not very likely to restrain them by their virtue. JOHNSON.

⁷ *To feel her father's eyes up, close as oak,*] The *oak* is (I believe) the most *close-grained* wood of general use in England. *Close as oak*, means, *close as the grain of oak*.

To feel is an expression from falconry. So, in Ben Jonson's *Catiline*:

“ ————— would have kept

“ Both eyes and beak *feel'd* up, for six fellerces.”

STEEVENS.

To feel a hawk is to sew up his eye-lids. See Vol. XVII. p. 431, n. 7.

THE MOOR OF VENICE. 157

He thought, 'twas witchcraft : — But I am much to blame ;

I humbly do beseech you of your pardon,
For too much loving you.

OTH. I am bound to thee for ever.

IAGO. I see, this hath a little dash'd your spirits.

OTH. Not a jot, not a jot.

IAGO. Trust me, I fear it has.

I hope, you will consider, what is spoke,
Comes from my love ; — But, I do see you are
mov'd : —

I am to pray you, not to strain my speech
To grosser issues,⁸ nor to larger reach,
Than to suspicion.

OTH. I will not.

IAGO. Should you do so, my lord,
My speech should fall into such vile success⁹
As my thoughts aim not at. Cassio's my worthy
friend : —

In *The Winter's Tale*, Paulina says :

" The root of his opinion, which is rotten

" As ever oak, or stone, was sound." MALONE.

⁸ To grosser issues,] *Issues*, for conclusions. WARBURTON.

⁹ My speech should fall into such vile success —] *Success*, for succession, i. e. conclusion ; not prosperous issue. WARBURTON.

I rather think there is a depravation, and would read :

My speech will fall into such vile excess.

If *success* be the right word, it seems to mean *consequence* or *event*, as *successio* is used in Italian. JOHNSON.

I think *success* may, in this instance, bear its common interpretation. What Iago means seems to be this : " Should you do so, my lord, my words would be attended by such an infamous degree of success, as my thoughts do not even aim at." Iago, who counterfeits the feelings of virtue, might have said *fall into success*, and *vile success*, because he would appear to Othello, to wish that the enquiry into Desdemona's guilt might prove fruitless and unsuccessful. STEVENS.

My lord, I see you are mov'd.

OTH. No, not much mov'd:—

I do not think, but Desdemona's honest.

IAGO. Long live she so! and long live you to think so!

OTH. And yet, how nature erring from itself, —

IAGO. Ay, there's the point: — As, — to be bold with you, —

Not to affect many proposed matches,
Of her own clime, complexion, and degree;
Whereto, we see, in all things nature tends:
Foh! one may smell, in such, a will most rank,²
Foul disproportion, thoughts unnatural. —
But pardon me; I do not, in position,
Distinctly speak of her: though I may fear,
Her will, recoiling to her better judgement,
May fall to match you with her country forms,
And (hapily) repent.

OTH. Farewell, farewell:

If more thou dost perceive, let me know more;
Set on thy wife to observe: Leave me, Iago.

IAGO. My lord, I take my leave. [Going.

OTH. Why did I marry? — This honest creature,
doubtless,

Sees and knows more, much more, than he unfolds.

IAGO. My lord, I would, I might entreat your
honour

The following passages will perhaps be considered as proofs of Dr. Johnson's explanation.

"Then the poor desolate women, fearing least their case would
sorte to some pitifull *successe*." *Palace of Pleasure*, bl. 1.

"God forbyd all hys hope should turne to such *successe*."
Promos and Cassandra, 1578. HENDERSON.

* — a will most rank,] Will, is for wilfulness. It is so used
by Ascham. A rank will, is self-will overgrown and exuberant.

JOHNSON.

To scan this thing no further ; leave it to time :
 And though, it be fit that Cassio have his place,
 (For, sure, he fills it up with great ability,)
 Yet, if you please to hold him off a while,
 You shall by that perceive him and his means :³
 Note, if your lady strain his entertainment⁴
 With any strong or vehement importunity ;
 Much will be seen in that. In the mean time,
 Let me be thought too busy in my fears.
 (As worthy cause I have, to fear — I am,)
 And hold her free, I do beseech your honour.

OTH. Fear not my government.⁵

IAGO. I once more take my leave. [Exit.]

OTH. This fellow's of exceeding honesty,
 And knows all qualities, with a learned spirit,⁶
 Of human dealings : If I do prove her haggard,⁷

³ *You shall by that perceive him and his means :*] You shall discover whether he thinks his best means, his most powerful interest, is by the solicitation of your lady. JOHNSON.

⁴ *— strain his entertainment —*] Press hard his re-admission to his pay and office. *Entertainment* was the military term for admission of soldiers. JOHNSON.

So, in *Coriolanus* : “ — the centurions, and their charges, distinctly billeted, and already in the *entertainment*.” STEEVENS.

⁵ *Fear not my government.*] Do not distrust my ability to contain my passion. JOHNSON.

⁶ *— with a learned spirit,*] *Learned*, for experienced. WARBURTON.

The construction is, He knows with a learned spirit all qualities of human dealings. JOHNSON.

⁷ *— If I do prove her haggard,*] A haggard hawk, is a wild hawk, a hawk unreclaimed, or irreclaimable. JOHNSON.

A haggard is a particular species of hawk. It is difficult to be reclaimed, but not irreclaimable.

From a passage in *The White Devil*, or *Vittoria Corombona*,

Though that her jesses were my dear heart-strings,⁸
I'd whistle her off, and let her down the wind,
To prey at fortune.⁹ Haply, for I am black;

1612, it appears that *haggard* was a term of reproach sometimes applied to a wanton: Is this your perch, you *haggard*? fly to the stews."

Turberville says, that "*haggart* falcons are the most excellent birds of all other falcons." Laibam gives to the *haggart* only the second place in the *valued file*. In *Holland's Leaguer*, a comedy, by Shakerly Marmyon, 1633, is the following illustrative passage:

"Before these courtiers lick their lips at her,
"I'll trust a wanton *haggard* in the wind."

Again:

"For she is ticklish as any *haggard*,
"And quickly lost."

Again, in *Two wise Men, and all the rest Fools*, 1619: "— the admirable conquest the falconer maketh in a hawk's nature; bringing the wild *haggard*, having all the earth and seas to scour over uncontrollably, to attend and obey," &c. *Haggard*, however, had a popular sense, and was used for *wild* by those who thought not on the language of falconers. STEEVENS.

⁸ *Though that her jesses were my dear heart-strings,*] *Jesses* are short straps of leather tied about the foot of a hawk, by which she is held on the list. HANMER.

In Heywood's comedy, called, *A Woman killed with Kindness*, 1617, a number of these terms relative to hawking occur together:

"Now she hath seiz'd the fowl, and 'gins to plume her;
"Rebeck her not; rather stand still and check her.
"So: seize her gets, her *jesses*, and her bells."

STEEVENS.

⁹ *I'd whistle her off, and let her down the wind,*

To prey at fortune.] The falconers always let fly the hawk against the wind; if she flies with the wind behind her, she seldom returns. If therefore a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and *preyed at fortune*. This was told me by the late Mr. Clark.

JOHNSON.

This passage may possibly receive illustration from a similar one in Burton's *Anatomy of Melancholy*, p. 2, sect. i. mem. 3: "As a long-winged hawke, when she is first *whistled off the fist*, mounts aloft, and for his pleasure fetcheth many a circuit in the ayre, still

And have not those soft parts of conversation²
That chamberers³ have: Or, for I am declin'd
Into the vale of years;—yet that's not much;—
She's gone; I am abus'd; and my relief
Must be—to loath her. O curse of marriage,
That we can call these delicate creatures ours,
And not their appetites! I had rather be a toad;
And live upon the vapour of a dungeon,
Than keep a corner in the thing I love,
For others' uses. Yet, 'tis the plague of great ones;
Prerogativ'd are they less than the base:⁴

soaring higher and higher, till he comes to his full pitch, and in the end, when the game is sprung, comes down amaine, and *floupes* upon a sudden." PERCY.

Again, in *The Spanish Gypsie*, 1653, by Middleton and Rowley:

" ——— That young *lannerd*,

" Whom you have such a mind to; if you can *whistle* her

" To come to *fiſt*, make trial, play the young *falconer*."

A *lannerd* is a species of a hawk.

Again, in Beaumont and Fletcher's *Bonduca*:

" ——— he that basely

" Whistled his honour off to the wind," &c. STEEVENS.

" ——— parts of conversation —] *Parts* seems here to be synonymous with *arts*, as in 'Tis Pity she's a Whore, Act II. speaking of singing and musick:

" They are *parts* I love." REED.

³ ——— *chamberers* —] i. e. men of intrigue. So, in the Countess of Pembroke's *Antonius*, 1590:

" Fal'n from a souldier to a *chamberer*."

Again, in Chaucer's *Romaunt of the Rose*, ver. 4935:

" Only through youth the *chamberere*."

Thus, in the French poem:

" Par la jeunesse la *chambriere*." STEEVENS.

The sense of *chamberers* may be ascertained from *Rom.* xlii. 13, where *μη κοιταις* is rendered, in the common version, "not in CHAMBERING." HENLEY.

Chambering and *wantonness* are mentioned together in the sacred writings. MALONE.

⁴ *Prerogativ'd are they less than the base:]* In asserting that the base have more prerogative in this respect than the great, that is, that the base or poor are less likely to endure this forked plague, our

'Tis destiny unshunnable, like death;⁵
Even then this forked plague⁶ is fated to us,

poet has maintained a doctrine contrary to that laid down in *As you like it*:—"Horns? even so.—*Poor men alone?* No, no; the noblest deer has them as huge as the *rascal*." Here we find all mankind are placed on a level in this respect, and that it is "destiny unshunnable, like death."

Shakspeare would have been more consistent, if he had written,
Prerogativ'd are they more than the base?

Othello would then have answered his own question: [*No*:] 'Tis destiny, &c. MALONE.

Allowance must be made to the present state of Othello's mind: passion is seldom correct in its effusions. STEEVENS.

⁵ 'Tis destiny unshunnable, like death;] To be consistent, Othello must mean, that it is destiny unshunnable by *great ones*, not by all mankind. MALONE.

⁶ — forked plague—] In allusion to a *barbed* or *forked* arrow, which, once infixed, cannot be extracted. JOHNSON.

Or rather, the *forked plague* is the cuckold's horns. PERCY.

Dr. Johnson may be right. I meet with the same thought in Middleton's comedy of *A mad World my Masters*, 1608:

"While the broad arrow, with the *forked head*,
"Misses his brows but narrowly."

Again, in *King Lear*:

"—— though the *fork* invade
"The region of my heart." STEEVENS.

I have no doubt that Dr. Percy's interpretation is the true one. Let our poet speak for himself. "Quoth she," says Pandarus, in *Troilus and Cressida*, "which of these hairs is Paris, my husband? The *forked* one, quoth he; pluck it out, and give it him." Again, in *The Winter's Tale*:

"—— o'er head and ears a *fork'd* one."

So, in Tarleton's *News out of Purgatorie*: "—— but the old squire, knight of the *forked order*,—."

One of Sir John Harrington's epigrams, in which our poet's very expression is found, puts the matter beyond a doubt:

"A&æon guiltless unawares espying
"Naked Diana bathing in her bowre,
"Was plagu'd with *hornes*; his dogs did him devour;
"Wherefore take heed, ye that are curious, prying,
"With some such *forked plague* you be not smitten,
"And in your foreheads see your faults be written."

MALONE.

THE MOOR OF VENICE. 163

When we do quicken. Desdemona comes:⁷

Enter DESDEMONA and EMILIA.

If she be false, O, then heaven mocks itself!⁸—
I'll not believe it.

DES. How now, my dear Othello?
Your dinner, and the generous islanders⁹
By you invited, do attend your presence.

OTH. I am to blame.

DES. Why is your speech so faint? are you not well?

OTH. I have a pain upon my forehead here.

DES. Faith, that's with watching; 'twill away
again:

Let me but bind it hard, within this hour
It will be well.

OTH. Your napkin is too little;^a
[*He puts the handkerchief from him, and it drops.*]

⁷ — *Desdemona comes:*] Thus the quartos. The folio reads—
Look where she comes. STEEVENS.

⁸ *If she be false, O, then heaven mocks itself!*] i. e. renders its
own labours fruitless, by forming so beautiful a creature as Desde-
mona, and suffering the elegance of her person to be disgraced and
sullied by the impurity of her mind.—Such, I think, is the mean-
ing.—The construction, however, may be different. If she be
false, O, then even *heaven itself* cheats us with “unreal mocke-
ries,” with false and specious appearances, intended only to deceive.

MALONE.

The first of the foregoing explanations, is, I believe, the true
one.—*If she be false, heaven disgraces itself by creating woman after
its own image. To have made the resemblance perfect, she should have
been good as well as beautiful.* STEEVENS.

⁹ — *the generous islanders* —] Are the islanders of rank, dis-
tinction. So, in *Measure for Measure*:

“The generous and gravest citizens

“Have hent the gates.”

Generous has here the power of *generosus*, Lat. This explanation,
however, may be too particular. STEEVENS.

^a *Your napkin &c.*] Ray says, that a pocket handkerchief is fo

Let it alone. Come, I'll go in with you.

DES. I am very sorry that you are not well.

[*Exeunt* OTH. and DES.]

EMIL. I am glad, I have found this napkin;
This was her first remembrance from the Moor:
My wayward husband hath a hundred times
Woo'd me to steal it: but she so loves the token,
(For he conjur'd her, she should ever keep it,)
That she reserves it evermore about her,
To kifs, and talk to. I'll have the work ta'en out,³
And give it Iago:

called about Sheffield in Yorkshire. So, in Greene's *Never too late*, 1616: "I can wet one of my new lockeram *napkins* with weeping."

Napery signifies *linen in general*. So, in Decker's *Honest Whore*, 1635: "— prythee put me into wholesome *napery*." Again, in Chapman's *May Day*, 1611: "Besides your munition of manchets, *napery*, plates," &c. Again, in *Hide Park*, by Shirley, 1637: "A gentleman that loves clean *napery*." *Napervia*, Ital. STEEVENS.

In the North of England, and in Scotland, this term for a handkerchief is still used. The word has already often occurred. See Vol. XI. p. 108, n. 7; and Vol. XVIII. p. 100, n. 4. MALONE.

³ — I'll have the work ta'en out,] That is, copied. Her first thoughts are, to have a copy made of it for her husband, and restore the original to Desdemona. But the sudden coming in of Iago, in a surly humour, makes her alter her resolution, to please him. The same phrase afterwards occurs between Cassio and Bianca, in scene iv. BLACKSTONE.

This scheme of getting the work of this valued handkerchief copied, and restoring the original to Desdemona, was, I suppose, introduced by the poet, to render Emilia less unamiable.

It is remarkable, that when she perceives Othello's fury on the loss of this token, though she is represented as affectionate to her mistress, she never attempts to relieve her from her distress: which she might easily have done by demanding the handkerchief from her husband, or divulging the story, if he refused to restore it.—But this would not have served the plot.

Shakspeare fell into this incongruity by departing from Cinthio's novel; for there, while the artless Desdemona is caressing the child of Othello's ancient, (the Iago of our play,) the villain steals the handkerchief which hung at her girdle, without the knowledge of his wife. MALONE.

THE MOOR OF VENICE. 165

What he'll do with it, heaven knows, not I;
I nothing, but to please his fantasy.⁴

Enter IAGO.

IAGO. How now! what do you here alone?

EMIL. Do not you chide; I have 'a thing for you.

IAGO. A thing for me?—it is a common thing.

EMIL. Ha!

IAGO. To have a foolish wife.

EMIL. O, is that all? What will you give me
now

For that same handkerchief?

IAGO. What handkerchief?

EMIL. What handkerchief?

Why, that the Moor first gave to Desdemona;
That which so often you did bid me steal.

IAGO. Hast stolen it from her?

EMIL. No, faith; she let it drop by negligence;
And, to the advantage, I, being here, took't up.⁵
Look, here it is.

IAGO. A good wench; give it me.

EMIL. What will you do with it, that you have
been so earnest
To have me filch it?

⁴ *I nothing, but to please his fantasy.*] Thus the folio. The quarto, 1622, reads:

I nothing know but for his fantasy. STERVENS.

⁵ *— to the advantage, &c.*] I being *opportunistly* here, took it up. JOHNSON.

So Marlowe's *King Edward II*:

"And there flay time's *advantage* with your son."

REED.

IAGO. Why, what's that to you?

[Snatching it,

EMIL. If it be not for some purpose of import,
Give it me again: Poor lady! she'll run mad,
When she shall lack it.

IAGO. Be not you known of't;⁶ I have use for
it.

Go, leave me.

[Exit EMILIA.

I will in Cassio's lodging lose this napkin,
And let him find it: Trifles, light as air,
Are, to the jealous, confirmations strong
As proofs of holy writ. This may do something.
The Moor already changes with my poison:⁷ —
Dangerous conceits are, in their natures, poisons,
Which, at the first, are scarce found to distaste;

⁶ *Be not you known of't;*] i. e. seem as if you knew nothing of the matter. The folio reads—*Be not acknow'n of't*; meaning, perhaps,—“do not acknowledge any thing of the matter.”

This word occurs also in the seventh book of Golding's Translation of *Ovid's Metamorphosis*:

“Howbeit I durst not be so bolde of hope *acknowne* to be.”

Again, in Puttenham's *Arte of English Poesie*, 1589, p. 212: “—so would I not have a translatour be ashamed to be *acknowen* of his translation.” STEEVENS.

Again, in *The Life of Ariosto*, subjoined to Sir John Harrington's Translation of *Orlando*, p. 418. edit. 1607: “Some say, he was married to her privilie, but durst not be *acknowne* of it.

PORSON.

Be not you known of't;] Thus the quarto, except that it has *on't* the vulgar corruption in speaking and writing, of *of't* or *of it*; as is proved by various passages in these plays as exhibited in the folio and quarto, where in one copy we find the corrupt and in the other the genuine words: and both having the same meaning.

The participial adjective, found in the folio, is used by Thomas Kyd, in his *Cornelia*, a tragedy, 1594;

“Our friends' misfortune doth increase our own.

“*Cic.* But ours of others will not be *acknown*.”

MALONE.

⁷ *The Moor already &c.*] Thus the folio. The line is not in the original copy, 1622. MALONE.

But, with a little act upon the blood,
Burn like the mines of sulphur.—I did say so:—

Enter OTHELLO.

Look, where he comes! Not poppy, nor mandra-
gora,⁹

Nor all the drowsy syrups of the world,
Shall ever med'cine thee to that sweet sleep
Which thou ow'dst yesterday.²

⁹ ——— *I did say so:—*] As this passage is supposed to be obscure, I shall attempt an explanation of it.

Iago first ruminates on the qualities of the passion which he is labouring to excite; and then proceeds to comment on its effects. *Jealousy* (says he) *with the smallest operation on the blood, flames out with all the violence of sulphur, &c.*

“ ——— I did say so:

“ Look where he comes!” ———

i. e. I knew that the least touch of such a passion would not permit the Moor to enjoy a moment of repose: — I have just said that jealousy is a restless commotion of the mind; and look where Othello approaches, to confirm the propriety and justice of my observation:

STEEVENS.

As Mr. Steevens has by his interpretation elicited some meaning (though I still think an obscure one) out of this difficult hemistich, I readily retract an amendment I had formerly proposed, being of opinion that such bold and licentious conjectures can never be warranted, unless where the sense is quite desperate. BLACKSTONE.

⁹ ——— *nor mandragora,*] The *mandragoras* or *mandrake* has a soporifick quality, and the ancients used it when they wanted an opiate of the most powerful kind.

So *Antony and Cleopatra*, A & I. sc. vi:

“ ——— give me to drink *mandragora*,

“ That I may sleep out this great gap of time

“ My Antony is away.” STEEVENS.

See Vol. XVIII. p. 215, n. 7. MALONE.

² *Which thou ow'dst yesterday.*] To owe is, in our author, oftener to possess, than to be indebted, and such is its meaning here.

JOHNSON.

See Vol. XI. p. 335, n. 5. MALONE.

OTH.
To me?

Ha! ha! false to me?

IAGO. Why, how now, general? no more of that.

OTH. Avaunt! be gone! thou hast set me on the rack:—

I swear, 'tis better to be much abus'd,
Than but to know't a little.

IAGO.

How now, my lord?

OTH. What sence had I of her stolen hours of
lust?³

⁵ *What sence had I &c.*] A similar passage to this and what follows it, is found in an *unpublished* tragi-comedy by Thomas Middleton, called *The Witch*:

"I feele no ease; the burthen's not yet off,
"So long as the abuse flicks in my knowledge.
"Oh, 'tis a paine of hell to know one's shame!
"Had it byn hid and don, it had ben don happy,
"For he that's ignorant lives long and merry."

Again:

"Had'st thou byn secret, then had I byn happy,
"And had a hope (like man) of joies to come.
"Now here I stand a stayne to my creation;
"And, which is heavier than all torments to me,
"The understanding of this base adultery," &c.

This is uttered by a jealous husband who supposes himself to have just destroyed his wife.

Again, *Iago* says:

"Dangerous conceits, &c.—
"—— with a little a& upon the blood,
"Burn like the mines of sulphur."

Thus *Sebastian*, in Middleton's play:

"When a suspect doth catch once, it burnes maynely."

A scene between *Francisco* and her brother *Antonio*, when she first excites his jealousy, has likewise several circumstances in common with the dialogue which passes between *Iago* and *Othello* on the same subject.

This piece contains also a passage very strongly resembling another in *Hamlet*, who says:—"I am but mad north-north-west: when the wind is southerly, I know a hawk from a hand-saw."—Thus, *Almachides*:—"There is some difference betwixt my jovial condition and the lunary state of madnes. I am not quight out of

I saw it not, thought it not, it harm'd not me :
I slept the next night well, was free and merry ;⁴
I found not Cassio's kisses on her lips :
He that is robb'd, not wanting what is stolen,
Let him not know it, and he's not robb'd at all.

IAGO. I am sorry to hear this.

OTH. I had been happy, if the general camp,
Pioneers and all, ⁵ had tasted her sweet body,
So I had nothing known: O now, for ever,
Farewell the tranquil mind! farewell content!
Farewell the plumed troop, and the big wars,
That make ambition virtue! O, farewell!
Farewell the neighing steed, ⁶ and the shrill trump,

my witts: I know a bawd from an aqua-vitæ shop, a strumpet from wild-fire, and a beadle from brimstone."

For a further account of this MS. play, see in Vol. II. a note on Mr. Malone's *Attempt to ascertain the order in which the pieces of Shakspeare were written*:—Article, *Macbeth*. STEEVENS.

⁴ *I slept the next night well, was free and merry;*] Thus the quartos. The folio reads:

"I slept the next night well, *fed well*; was free and merry."
STEEVENS.

⁵ —if the general camp,

Pioneers and all,] That is, the most abject and vilest of the camp. Pioneers were generally degraded soldiers, appointed to the office of pioneer, as a punishment for misbehaviour.

"A soldier ought ever to retaine and keep his arms in fastie and forth comming, for he is more to be detested than a coward, that will lose or play away any part thereof, or refuse it for his ease, or to avoid paines; wherefore such a one is to be dismissed with punishment, or to be made some *abject pioner*." *The Art of War and England Traynings*, &c. by Edward Davies. Gent. 1619.

So, in *The Laws and Ordinances of War* established by the earl of Essex, printed in 1604: "If a trooper shall loose his horse or hackney, or a footman any part of his arms, by negligence or lewdnesse, by dice or cardes; he or they shall remain in qualitie of *pioners*, or scavengers, till they be furnished with as good as were lost, at their own charge." GROSE.

⁶ *Farewell the plumed troop, and the big wars,—*

Farewell the neighing steed, &c.] In a very ancient drama en-

The spirit-stirring drum, the ear-piercing fife,⁷

titled *Common Conditions*, printed about 1576, Sedmond, who has lost his sister in a wood, thus expresses his grief:

"But farewell now, my courfers brave, attraped to the ground!

"Farewell! adue all pleasures eke, with comely hauke and hounde!

"Farewell, ye nobles all, farewell eche martial knight,

"Farewell, ye famous ladies all, in whom I did delight!

"Adue, my native soile, adue, Arbaccus kyng,

"Adue, eche wight, and martial knight, adue, eche living thyng!"

One is almost tempted to think that Shakspeare had read this old play. MALONE.

I know not why we should suppose that Shakspeare borrowed so common a repetition as these diversified *farewells* from any preceding drama. A string of *adieu*s is perhaps the most tempting of all repetitions, because it serves to introduce a train of imagery, and as well as to solemnify a speech or composition. *Wolsey*, like *Othello*, indulges himself in many *farewells*; and the

"*Valete*, aprica montium cacumina!

"*Valete*, opaca vallium cubilia!" &c.

are common to poets of different ages and countries. I have now before me an ancient MS. English Poem, in which sixteen succeeding verses begin with the word *farewell*, applied to a variety of objects and circumstances:

"*Farewell* prowesse in purpell pall" &c. STEEVENS.

⁷ *The spirit-stirring drum, the ear-piercing fife,*] In mentioning the *fife* joined with the *drum*, Shakspeare as usual, paints from the life; those instruments accompanying each other being used in his age by the English soldiery. The *fife*, however, as a martial instrument, was afterwards entirely discontinued among our troops for many years, but at length revived in the war before the last. It is commonly supposed that our soldiers borrowed it from the Highlanders in the last rebellion: but I do not know that the *fife* is peculiar to the Scotch, or even used at all by them. It was first used within the memory of man among our troops by the British guards, by order of the duke of Cumberland, when they were encamped at Maastricht, in the year 1747, and thence soon adopted into other English regiments of infantry. They took it from the Allies with whom they served. This instrument, accompanying the drum, is of considerable antiquity in the European armies, particularly the German. In a curious picture in the Ashmolean Museum at Oxford, painted 1525, representing the siege of Pavia by the French king where the emperor was taken prisoner,

The royal banner; and all quality,

we see *fifes* and *drums*. In an old English treatise written by William Garrard before 1587, and published by one captain Hichcock in 1591, intituled *The Art of Warre*, there are several wood cuts of military evolutions, in which these instruments are both introduced. In *Rymer's Fœdera*, in a diary of king Henry's siege of Bulloigne 1544, mention is made of the *drommes* and *viffleurs* marching at the head of the king's army. Tom. xv. p. 53.

The *drum* and *fife* were also much used at ancient festivals, shows, and processions. Gerard Leigh, in his *Accidence of Armorie*, printed in 1576, describing a Christmas magnificently celebrated at the Inner Temple, says, "We entered the prince his hall, where anon we heard the noyse of *drum* and *fife*." p. 119. At a stately masque on Shrove-Sunday, 1510, in which king Henry VIII. was an actor, Holinshed mentions the entry "of a *drum* and *fife* apparelled in white damaske and grene bonnettes." Chron. iii. 805, col. 2. There are many more instances in Holinshed and Stowe's *Survey of London*.

From the old French word *viffleur*, above-cited, came the English word *whiffler*, which anciently was used in its proper literal sense. Strype, speaking of a grand tilting before the court in queen Mary's reign, 1554, says, from an old journal, that king Philip and the challengers entered the lists, preceded by "their *whifflers*, their footmen, and their armourers." Eccles. Memor. iii. p. 211. This explains the use of the word in Shakspeare, where it is also literally applied. *King Henry V.* Act IV. sc. ult:

" — behold the British beach
 " Pales in the flood with men, with wives and boys,
 " Whose shouts and claps out-voice the deep-mouth'd sea,
 " Which, like a mighty *whiffler* 'fore the king,
 " Seems to prepare his way."

By degrees, the word *whiffler* hence acquired the metaphorical meaning, which it at present obtains in common speech, and became an appellation of contempt. *Whiffler*, a light trivial character, a fellow hired to pipe at processions. T. WARTON.

In the old dramattick piece, intituled *Wine, Beer, Ale, and Tobacco*, 2d edit. 1630, *Tobacco* says to *Beer*:

" — it will become your duty to obey me."

To which *Wine* replies:

" You our sovereign! a mere *whiffler*!"

Again, in *Ram-Alley, or Merry Tricks*, 1611:

" — he was known

" But only for a swaggering *whiffler*." STREVENS.

Pride, pomp, and circumstance of glorious war!¹
 And O you mortal engines, whose rude throats²
 The immortal Jove's dread clamours counterfeit,
 Farewell! Othello's occupation's gone!

IAGO. Is it possible?—My lord,—

OTH. Villain, be sure thou prove my love a whore;
 Be sure of it; give me the ocular proof;

[Taking him by the throat,

Or, by the worth of mine eternal soul,³
 Thou hadst been better have been born a dog,
 Than answer my wak'd wrath.

IAGO. Is it come to this?

OTH. Make me to see it; or (at the least) so
 prove it,

That the probation bear no hinge, nor loop,
 To hang a doubt on: or, woe upon thy life!

IAGO. My noble lord,—

OTH. If thou dost slander her, and torture me,

¹ *Pride, pomp, and circumstance of glorious war!*] Sir William D'Avenant does not appear to have been scrupulous of adopting almost Shakspeare's own words. So, in *Albion*, 1629:

"Then glorious war, and all proud circumstance

"That gives a soldier noise, for evermore farewell."

STEEVENS.

Fletcher has parodied this passage of *Othello*, in his *Prophets*, which was first represented in May, 1622:

"——— and to keep

"My faith untainted, farewell pride, and pomp,

"And circumstance of glorious majesty,

"Farewel, for ever!" MALONE.

² ——— *whose rude throats* —] So, Milton, *Paradise Lost*, B. VI:

"From those deep-throated engines," &c.

The quarto, 1622, reads — *whose wide throats*. STEEVENS.

³ ——— *mine eternal soul*,] Perhaps the quarto, 1622, more forcibly reads,

———— man's eternal soul, ———.

Shakspeare might have designed an opposition between *man* and *dog*. STEEVENS.

Never pray more: abandon all remorse;³
On horror's head horrors accumulate:
Do deeds to make heaven weep,⁴ all earth amaz'd,
For nothing canst thou to damnation add,
Greater than that.

IAGO. O grace! O heaven defend me!
Are you a man? have you a soul, or sense?—
God be wi' you; take mine office.—O wretched
fool,

That liv'st⁵ to make thine honesty a vice!—
O monstrous world! Take note, take note, O world,
To be direct and honest, is not safe.—

I thank you for this profit; and, from hence,
I'll love no friend since⁶ love breeds such offence.

OTH. Nay, stay:—Thou should'st be honest.

IAGO. I should be wise; for honesty's a fool,
And loses that it works for.

OTH. By the world,⁷
I think my wife be honest, and think she is not;
I think that thou art just, and think thou art not;
I'll have some proof: Her name,⁸ that was as fresh

³ — abandon all remorse;] All tenderness of nature, all pity; in which sense, as Mr. Steevens has justly observed, the word was frequently used in Shakspeare's time. See p. 181, n. 5. The next line shows it is used in this sense here. MALONE.

⁴ Do deeds to make heaven weep,] So, in *Measure for Measure*:

“Plays such fantastick tricks before high heaven

“As make the angels weep.” STEEVENS.

⁵ That liv'st —] Thus the quarto. The folio—that lov'st —
STEEVENS.

⁶ —since —] Thus the quarto. The folio—*sith*, an antiquated word, with the same meaning. It occurs again in p. 176, l. 2. STEEVENS.

⁷ By the world, &c.] This speech is not in the first edition.

POPE.

⁸ —Her name, &c.] The folio, where alone this speech is

As Dian's visage, is now begrim'd and black
As mine own face.—If there be cords, or knives,
Poison, or fire, or suffocating streams,
I'll not endure it.—Would, I were satisfied!

IAGO. I see, sir, you are eaten up with passion:
I do repent me, that I put it to you.
You would be satisfied?

OTH. Would? nay, I will.

IAGO. And may: But, how? how satisfied, my
lord?

Would you, the supervisor, grossly gape on?

found—*My name.* Mr. Pope and all the subsequent editors read—*Her name*: but this, like a thousand other changes introduced by the same editor, was made without either authority or necessity. Shakspeare undoubtedly might have written—*Her name*; but the word which the old copy furnishes, affords also good sense. Othello's name or reputation, according to the usual unjust determination of the world, would be sullied by the infidelity of his wife. Besides, how could either transcriber or printer have substituted *My* for *Her*?

MALONE.

I have adopted Mr. Pope's emendation, which, in my judgement, is absolutely necessary.

Othello would scarce have said—"My name," and immediately after—"mine own face." The words—"mine own," very plainly point out that an opposition was designed between the once unsullied reputation of Desdemona, and the blackness of his own countenance. The same thought occurs in *Titus Andronicus*:

"——— your swart Cimmerian

"Doth make your honour of his body's hue."

I may add—Would a man have compared his own reputation to the face of a goddess?

The query with which Mr. Malone's note concludes, is easily answered. In three late proof sheets of this work, a couple of the most accurate compositors in general, had substituted *palace, less, and catch*, instead of—*tragedy, more, and ensnare*. STEEVENS.

* ——— If there be cords, or knives,
Poison, or fire, or suffocating streams,
I'll not endure it.] So, in *Pericles*:

"If fires be hot, knives sharp, or waters deep,

"Untied I still my virgin knot will keep." MALONE.

THE MOOR OF VENICE. 175

Behold her tupp'd?²

OTH. Death and damnation! O!

IAGO. It were a tedious difficulty, I think,
To bring them to that prospect: Damn them then,
If ever mortal eyes do see them bolster,
More than their own! What then? how then?
What shall I say? Where's satisfaction?
It is impossible, you should see this,
Where they as prime as goats,³ as hot as monkeys,
As salt as wolves in pride, and fools as gross
As ignorance made drunk. But yet, I say,
If imputation, and strong circumstances,—
Which lead directly to the door of truth,—
Will give you satisfaction, you may have it.

OTH. Give me a living reason⁴ she's disloyal.

² *Behold her tupp'd?*] A ram in Staffordshire and some other counties is called a *tup*. So, in the first act:

"——— an old black ram

"Is *tupping* your white ewe."

The old copies have—*topp'd*. Mr. Theobald made the correction.

MALONE.

³ *Were they as prime as goats,*] *Prime* is *prompt*, from the Celtic or British *prim*. HANMER.

From *prim*, forward; French. RITSON.

So, in *The Vow-breaker, or the faire Maide of Clifton*, 1636:

"More *prime* than goats or monkeys in their prides."

Again, in Churchyard's *Dreame*, 1593:

"Colde fortune may torment me sore,

"And so may shifts some time:

"Not hatred troubles men much more

"Than Venus in her *prime*." STEEVENS.

⁴ *Give me a living reason*—] *Living*, for speaking, manifest.

WARBURTON.

Give me a living reason that she's disloyal.] Thus the quarto, 1622. The folio omits the word *that*, probably for the sake of the metre; but our poet often uses such words as *reason*, as a monosyllable. MALONE.

IAGO. I do not like the office:
 But, sith I am enter'd in this cause so far,—
 Prick'd to it by foolish honesty and love,—
 I will go on. I lay with Cassio lately;
 And, being troubled with a raging tooth,
 I could not sleep.
 There are a kind of men so loose of soul,
 That in their sleeps will mutter their affairs;
 One of this kind is Cassio:
 In sleep I heard him say,—*Sweet Desdemona,*
Let us be wary, let us hide our loves!
 And then, sir, would he gripe, and wring my hand,
 Cry,—*O, sweet creature!* and then kifs me hard,
 As if he pluck'd up kisses by the roots,
 That grew upon my lips: then lay'd his leg
 Over my thigh, and sigh'd, and kifs'd; and then
 Cry'd,⁵—*Curfed fate! that gave thee to the Moor!*

OTH. O monstrous! monstrous!

IAGO. Nay, this was but his dream.

OTH. But this denoted a foregone conclusion;⁶

How such words as *reason* can be pronounced as *monosyllables*, I am yet to learn. STEEVENS.

A *living reason* is a reason founded on fact and experience, not on surmise or conjecture: a reason that convinces the understanding as perfectly as if the fact were exhibited *to the life*. MALONE.

What Othello here demands is *actual* proof, arising from some positive FACT. HENLEY.

⁵ — *and sigh'd, and kifs'd; and then*

Cry'd,] Thus the quarto, 1622. The folio reads:

“ — then lay'd his leg o'er my thigh,

“ And *sigh*, and *kifs*, and then *cry*, *curfed fate*,” &c.

The omission of the personal pronoun before *lay'd* is much in our author's manner. See Vol. XX. p. 375, n. 6. MALONE.

⁶ — *a foregone conclusion*;] *Conclusion*, for fact.

WARBURTON.

A *conclusion* in Shakspeare's time meant an experiment or trial. See Vol. XVIII. p. 447, n. 8. MALONE.

THE MOOR OF VENICE. 177

'Tis a shrewd doubt, though it be but a dream.⁷

IAGO. And this may help to thicken other proofs,
That do demonstrate thinly.

OTH. I'll tear her all to pieces.

IAGO. Nay, but be wise: yet we see nothing
done;⁸

She may be honest yet. Tell me but this,—
Have you not sometimes seen a handkerchief,
Spotted with strawberries, in your wife's hand?

OTH. I gave her such a one; 'twas my first gift.

IAGO. I know not that: but such a handkerchief,
(I am sure, it was your wife's,) did I to-day
See Cassio wipe his beard with.

OTH. If it be that,—

IAGO. If it be that, or any that was hers,⁹
It speaks against her, with the other proofs.

OTH. O, that the slave had forty thousand lives!
One is too poor, too weak for my revenge!
Now do I see 'tis true.²—Look here, Iago;

⁷ *'Tis a shrewd doubt, &c.*] The old quarto gives this line, with the two following, to Iago; and rightly. WARBURTON.

In the folio this line is given to Othello. MALONE.

I think it more naturally spoken by Othello, who, by dwelling so long upon the proof, encouraged Iago to enforce it. JOHNSON.

⁸ — *yet we see nothing done;*] This is an oblique and secret mock at Othello's saying,—*Give me the ocular proof.* WARBURTON.

⁹ — *that was hers,*] The only authentick copies, the quarto, 1622, and the folio, read—or any, *it was hers.* For the emendation I am answerable. The mistake probably arose from *yt* only being written in the manuscript. The modern editors, following an amendment made by the editor of the second folio, read—if *'twas her's.* MALONE.

I prefer Mr. Malone's correction to that of the second folio, though the latter gives sense where it was certainly wanting.

STEVENS.

² *Now do I see 'tis true.*] The old quarto reads:

Now do I see 'tis time.

All my fond love thus do I blow to heaven:⁵

'Tis gone.—

Arise, black vengeance, from thy hollow cell!⁴

And this is Shakspeare's, and has in it much more force and solemnity, and preparation for what follows: as alluding to what he had said before:

" ——— No, Iago!

" I'll see before I doubt, when I doubt, prove;

" And, on the proof, there is no more but this,

" Away at once with love or jealousy."

This time was now come. WARBURTON.

³ All my fond love thus do I blow to heaven:] So, in Marlowe's *Luſt's Dominion*, 1657:

" Are theſe your fears? thus blow them into air." MALONE.

Marlowe's idea was perhaps caught from Horace:

" Tradam protervis in mare Creticum

" Portare ventis." STEEVENS.

⁴ — from thy hollow cell!] Thus the quarto, 1622. The folio reads—from the *hollow hell*. *Hollow*, Dr. Warburton conſiders as "a poor unmeaning epithet." MALONE.

I do not perceive that the epithet *hollow* is at all unmeaning, when applied to hell, as it gives the idea of what Milton calls,

" ——— the void profound

" Of unneſſential night."

The ſame phraſe indeed occurs in Jaſper Heywood's tranſlation of Seneca's *Thyeſtes*, 1560:

" Where moſt prodigious ugly things the hollow hell doth hide."

Again, in Goulart's *Admirable Hiſtories*, 1607, p. 626: "— caſt headlong into places under-ground that were wonderful hollow— where he had ſeen the perſons of the wicked, their puniſhments" &c.

STEEVENS.

Again, in *Paradiſe Loſt*, B. I. v. 314, the ſame epithet and ſubject occur:

" He call'd ſo loud, that all the hollow deep

" Of hell reſounded." HOLT WHITE.

Milton was a great reader and copier of Shakspeare, and he undoubtedly read his plays in the folio, without thinking of examining the more ancient quartos. In the firſt book of *Paradiſe Loſt*, we find—

" — the univerſal hoſt up ſent

" A ſhout that tore hell's concave." MALONE.

See Vol. XXI. p. 92, m. 9. STEEVENS.

Yield up, O love, thy crown, and hearted throne,⁵
To tyrannous hate! swell, bosom, with thy fraught,⁶
For 'tis of aspicks' tongues!

IAGO. Pray, be content.

OTH. O, blood, Iago, blood!

IAGO. Patience, I say; your mind, perhaps, may
change.

OTH. Never, Iago.⁷ Like to the Pontick sea,⁸
Whose icy current and compulsive course
Ne'er feels retiring ebb,⁹ but keeps due on

⁵ — hearted throne,] *Hearted* throne, is the heart on which thou wast enthroned. JOHNSON.

So, in *Twelfth Night*:

"It gives a very echo to the seat,

"Where love is thron'd."

See also *Romeo and Juliet*, Vol. XXI. p. 215, n. 3. MALONE.

⁶ — swell, bosom, &c.] i. e. swell, because the fraught is of poison. WARBURTON.

⁷ Never, Iago.] From the word *Like*, to *marble heaven*, inclusively, is not found in the quarto, 1622. MALONE.

⁸ — Like to the Pontick sea, &c.] This simile is omitted in the first edition: I think it should be so, as an unnatural excursion in this place. POPE.

Every reader will, I durst say, abide by Mr. Pope's censure on this passage. When Shakspeare grew acquainted with such particulars of knowledge, he made a display of them as soon as opportunity offered. He found this in the 2d Book and 97th Chapter of Pliny's *Natural History*, as translated by Philemon Holland, 1601: "And the sea Pontus evermore floweth and runneth out into Propontis, but the sea never retireth backe againe within Pontus."

Mr. Edwards, in his MSS. notes, conceives this simile to allude to Sir Philip Sidney's device, whose impress, Camden, in his *Remains*, says, was the Caspian sea, with this motto, *Sine refluxu*.

STEVENS.

⁹ Ne'er feels retiring ebb,] The folio, where alone this passage is found, reads—Ne'er keeps retiring ebb, &c. Many similar mistakes have happened in that copy, by the compositor's repeating a word twice in the same line. So, in *Hamlet*:

"My news shall be the news [r. fruit] to that great feast."

To the Propontick, and the Hellespont;
 Even so my bloody thoughts, with violent pace,
 Shall ne'er look back, ne'er ebb to humble love,
 Till that a capable and wide revenge²
 Swallow them up.—Now, by yond' marble heaven,³
 In the due reverence of a sacred vow [Kneels.
 I here engage my words.

IAGO.

Do not rise yet.—

[Kneels.

Witness, you ever-burning lights above!
 You elements that clip us round about!
 Witness, that here Iago doth give up
 The execution⁴ of his wit, hands, heart,

Again, *ibidem*:

"The spirit, upon whose *spirit* depend and rest," &c.
 instead of upon whose *weal*. The correction was made by Mr.
 Pope. MALONE.

² — a capable and wide revenge —] Capable perhaps signifies
 ample, capacious. So, in *As you like it*:

"The cicatrice and capable impressure."

Again in *Pierce Pennilesse his supplication to the Devil*, by Nashe,
 1592: "Then belike, quoth I, you make this word, Dæmon, a
 capable name, of Gods, of men, of devils."

It may, however, mean *judicious*. In *Hamlet* the word is often
 used in the sense of *intelligent*. What Othello says in another place
 seems to favour this latter interpretation:

"Good; good;—the justice of it pleases me."

MALONE.

Capable means, I suppose, *comprehensive*. STEVENS.

³ — by yond' marble heaven,] In *Soliman and Perseda*, 1599,
 I find the same expression:

"Now by the marble face of the welkin," &c.

STEVENS.

So, in Marston's *Antonio and Mellida*, 1602:

"And pleas'd the marble heavens." MALONE.

⁴ The execution —] The first quarto reads—*excellency*.

STEVENS.

By *execution* Shakspeare meant *employment* or *exercise*. So, in
Love's Labour's Lost:

THE MOOR OF VENICE. 181

To wrong'd Othello's service ! let him command,
And to obey shall be in me remorse,
What bloody work soever.⁵

" Full of comparisons and wounding flouts,
" Which you on all estates will *execute*."

The quarto, 1622, reads—*hand*. MALONE.

Again, in *Troilus and Cressida*:

" In fellest manner *execute* your arms." STEEVENS.

" ——— let him command,

And to obey shall be in me remorse,

What bloody work soever.] Iago devotes himself to wronged Othello, and says, *Let him command whatever bloody business, and in me it shall be an act, not of cruelty, but of tenderness, to obey him; not of malice to others, but of tenderness for him.* If this sense be thought too violent, I see nothing better than to follow Mr. Pope's reading, as it is improved by Mr. Theobald. JOHNSON.

The quarto, 1622, has not the words—*in me*. They first appeared in the folio. Theobald reads—*Nor to obey, &c.*

MALONE.

Dr. Johnson's interpretation is undoubtedly the true one; and I can only claim the merit of supporting his sense of the word *remorse*, i. e. *pity*, by the following instances.

In Lord Surrey's translation of the 4th *Æneid*, Dido says to her sister:

" Sister, I crave thou have *remorse* of me."

Again, in *King Edward III.* 1599, that Prince speaking to the citizens of Calais:

" But for yourselves, look you for no *remorse*."

Again, in *Sir Clyomon Knight of the Golden Shield*, 1599:

" Who taketh no *remorse* of womankind."

Again, in *Sir John Oldcastle*, 1600:

" Here stand I, craving no *remorse* at all."

I could add many more instances, but shall content myself to observe that the sentiment of Iago bears no small resemblance to that of Arrivagus in *Cymbeline*:

" I'd let a parish of such Clotens blood,

" And praise myself for charity." STEEVENS.

Before I saw Dr. Johnson's edition of Shakspeare, my opinion of this passage was formed, and written, and thus I understood it: " Let him command any bloody business, and to obey him shall be in me an act of pity and compassion for wrong'd Othello." *Remorse* frequently signifies pity, mercy, compassion, or a tenderness of heart, unattended with the stings of a guilty conscience. So, in

OTH. I greet thy love,
Not with vain thanks, but with acceptance bounteous,
And will upon the instant put thee to't:
Within these three days let me hear thee say,
That Cassio's not alive.

IAGO. My friend is dead; 'tis done, at your request:⁶
But let her live.

OTH. Damn her, lewd minx! O, damn her!
Come, go with me apart; I will withdraw,
To furnish me with some swift means of death
For the fair devil. Now art thou my lieutenant.

IAGO. I am your own for ever. [*Exeunt.*

The Two Gentlemen of Verona, A& IV. sc. iii. the crimeless Eglamour is called *remorseful*. So, in *King Richard III.* A& III. sc. vii:

"As well we know your tendernefs of heart,
"And gentle, kind, effeminate *remorse*."

So, in Holinshed's *Conquest of Ireland*, p. 13: "—— to have *remorse* and compassion upon others distreffes;" and in the dedication, "to have regard and *remorse* to your said land." TOLLET.

Some of the examples quoted by Mr. Steevens I have omitted, as I think those already inserted are sufficient to prove the meaning of the word. Mr. M. Mason says, he may venture to assert, that Shakspeare seldom if ever uses the word in any other sense. REED.

If I am not deceived, this passage has been entirely mistaken. I read:

————— *let him command,*
An' to obey shall be in me remorse,
What bloody business ever—

And for 'if is sufficiently common: and Othello's impatience breaks off the sentence; I think, with additional beauty. FARMER.

What bloody work soever.] So the quartos. The folio—
What bloody business ever. STEEVENS.

"—— at your request:] Thus the folio. The quarto, 1622, reads—as you request. MALONE.

' O, damn her!'] Thus the quarto, 1622. Folio: O damn her, damn her. MALONE.

SCENE IV.

The same.

Enter DESDEMONA, EMILIA, and Clown.

DES. Do you know, firrah, where lieutenant Cassio lies?

CLO. I dare not say, he lies any where.

DES. Why, man?

CLO. He is a soldier; and for me to say a soldier lies, is stabbing.

DES. Go to; Where lodges he?

CLO. To tell you⁸ where he lodges, is to tell you where I lie.

DES. Can any thing be made of this?

CLO. I know not where he lodges; and for me to devise a lodging, and say—he lies here, or he lies there, were to lie in my own throat.

DES. Can you enquire him out, and be edified by report?

CLO. I will catechize the world for him; that is, make questions, and by them answer.⁹

⁸ *To tell you &c.*] This and the following speech are wanting in the first quarto. STEEVENS.

⁹ *Clown. I will catechize the world for him; that is, make questions, and by them answer.*] This *Clown* is a fool to some purpose. He was to go seek for one; he says, he will ask for him, and by his own questions make answer. Without doubt we should read—and bid them answer; i. e. the world; those whom he questions.

WARBURTON.

There is no necessity for changing the text. It is the clown's

DES. Seek him, bid him come hither : tell him, I have moved my lord in his behalf, and hope, all will be well.

CLO. To do this, is within the compass of man's wit ; and therefore I will attempt the doing it.⁹

[*Exit.*

DES. Where should I lose that handkerchief, Emilia?

EMIL. I know not, madam.

DES. Believe me, I had rather have lost my purse

Full of cruzadoes.² And, but my noble Moor
Is true of mind, and made of no such baseness

play to wrench what is said, from its proper meaning. Sir T. More hath briefly worked his character : " he plaieeth the iester, nowe with scoffinge, and nowe with his overthwarte words, to provoke all to laughter." His design here was to propose such questions as might elicit the information sought for from him, and therefore, BY his *questions* he might be enabled to *answer*.

HENLEY.

— and by them answer.] i. e. and by them, *when answered*, form my own answer to you. The quaintness of the expression is in character. By is found both in the quarto, 1622, and the folio.

The modern editors, following a quarto of no authority, printed in 1630, read—and *make* them answer. MALONE.

⁹ *To do this, is within the compass of man's wit ; and therefore* &c.] So, in *King Lear* :

" I cannot draw a cart, nor eat wild oats ;

" *If it be man's work, I'll do it.*" MALONE.

² — *cruzadoes.*] A Portuguese coin, in value three shillings sterling. GREY.

So called from the cross stamped upon it. JOHNSON.

The exact value of a cruzado is here of no importance, nor does it appear precisely what it was in Shakspeare's time. By a mercantile friend I am informed, that there are at present three sorts. The imaginary one of the value of 2s. or 2s. $\frac{1}{3}$, like the English pound, is only a denomination, and not a coin. The two other sorts are really coins, and all the three differ in value. REED.

As jealous creatures are, it were enough
To put him to ill thinking.

EMIL. Is he not jealous?

DES. Who, he? I think, the sun, where he was
born,
Drew all such humours from him.

EMIL. Look, where he comes.

DES. I will not leave him now, till Cassio
Be call'd to him.³ — How is't with you, my lord?

Enter OTHELLO.

OTH. Well, my good lady: — [*Aside.*] O, hardness
to dissemble! —
How do you, Desdemona?

DES. Well, my good lord.

OTH. Give me your hand: This hand is moist,
my lady.

DES. It yet has felt no age, nor known no sorrow.

OTH. This argues fruitfulness, and liberal heart; —
Hot, hot, and moist:⁴ This hand of yours requires
A sequester from liberty, fasting and prayer,

³ — till Cassio

Be call'd to him.] Thus the folio. The quarto, 1622, reads —
Let Cassio be call'd to him. MALONE.

⁴ *Hot, hot, and moist:*] Ben Jonson seems to have attempted a
ridicule on this passage, in *Every Man out of his Humour*, Act V.
sc. ii. where Sogliardo says to Saviolina: "How does my sweet
lady? *hot and moist?* beautiful and lusty?" STEEVENS.

Ben Jonson was ready enough on all occasions to depreciate and
ridicule our author, but in the present instance, I believe, he must
be acquitted; for *Every Man out of his Humour* was printed in 1600,
and written probably in the preceding year; at which time, we
are almost certain that *Othello* had not been exhibited.

MALONE.

Much castigation, exercise devout;⁴
 For here's a young and sweating devil here,
 That commonly rebels. 'Tis a good hand,
 A frank one.

DES. You may, indeed, say so;
 For 'twas that hand that gave away my heart.

OTH. A liberal hand: The hearts, of old, gave
 hands;

But our new heraldry is — hands, not hearts.⁵

⁴ — exercise devout;] *Exercise* was the religious term. Henry the seventh (says Bacon) “had the fortune of a true christian as well as of a great king, in living *exercised*, and dying repentant.”

So, Lord Hastings in *King Richard III.* says to a priest:

“I am in debt for your last *exercise*.”

See Vol. XV. p. 366, n. 7. MALONE.

⁵ — The hearts, of old, gave hands;

But our new heraldry is — hands, not hearts.] It is evident that the first line should be read thus:

The hands of old gave hearts;

otherwise it would be no reply to the preceding words,

“For 'twas that hand that gave away my heart.”

Not so, says her husband: *The hands of old indeed gave hearts; but the custom now is to give hands without hearts.* The expression of new heraldry was a satirical allusion to the times. Soon after King James the First came to the crown, he created the new dignity of baronets for money. Amongst their other prerogatives of honour, they had an addition to their paternal arms, of a hand *gules* in an escutcheon *argent*. And we are not to doubt but that this was the new heraldry alluded to by our author: by which he insinuates, that some then created had hands indeed, but not hearts; that is, money to pay for the creation, but no virtue to purchase the honour. But the finest part of the poet's address in this allusion, is the compliment he pays to his old mistress Elizabeth. For James's pretence for raising money by this creation, was the reduction of Ulster, and other parts of Ireland; the memory of which he would perpetuate by that addition to their arms, it being the arms of Ulster. Now the method used by Elizabeth in the reduction of that kingdom was so different from this, the dignities she conferred being on those who employed their *steel*, and not their *gold* in this service, that nothing could add more to her glory, than the being compared to her successor in this point of view: nor was it uncommon for the dramatick poets of that time to satirize the ignominy of James's reign.

DES. I cannot speak of this. Come now your promise.

So Fletcher, in *The Fair Maid of the Inn*. One says, *I will send thee to Amboyna in the East Indies for pepper*. The other replies, *To Amboyna? so I might be pepper'd*. Again, in the same play, a sailor says, *Despise not this pitch'd canvas, the time was, we have known them lined with Spanish ducats*. WARBURTON.

The historical observation is very judicious and acute, but of the emendation there is no need. She says, that her hand gave away her heart. He goes on with his suspicion, and the hand which he had before called *frank*, he now terms *liberal*; then proceeds to remark, that *the hand was formerly given by the heart*; but now it neither gives it, nor is given by it. JOHNSON.

I think, with Dr. Warburton, that the new order of baronets is here again alluded to. See *The Merry Wives of Windsor*, Vol. V. p. 356, and Spelman's Epigram there cited:

" ————— florentis nomen honoris

" Indicat in clypei fronte cruenta manus.

" Non quod sævi aliquid, aut strido fortiter ense

" Hostibus occisis gesserit ille cohors." BLACKSTONE.

The reader will not find the epigram alluded to by Sir William Blackstone, in the page to which he has referred [in my edition], for I have omitted that part of his note, (an omission of which I have there given notice,) because it appeared to me extremely improbable that any passage in that play should allude to an event that did not take place till 1611. The omitted words I add here, (distinguishing them by Italick characters,) as they may appear to add weight to his opinion and that of Dr. Warburton.

" *I suspect this is an oblique reflection on the prodigality of James the first in bestowing these honours, and erecting a new order of knight-hood called baronets; which few of the ancient gentry would condescend to accept. See Sir Henry Spelman's epigram on them, GLOSS. p. 76, which ends thus:*

" ————— dum couponare recusant

" *Ex verâ geniti nobilitate viri;*

" *Interea è caulis hic prorepat, ille tabernis,*

" *Et modo fit dominus, qui modo servus erat.*

See another stroke at them in *Othello*." MALONE.

My respect for the sentiments of Sir William Blackstone might have induced me to print both them, and the epigram referred to, in both places, even if the preceding remark of Mr. Malone had not, in this second instance, afforded them an apt introduction.

STEVENS.

— our new heraldry, &c.] I believe this to be only a figura-

OTH. What promise, chuck ?

tive expression, without the least reference to king James's creation of baronets. The absurdity of making Othello so familiar with British heraldry, the utter want of consistency as well as policy in any sinner of Shakspeare at the badge of honours instituted by a Prince whom on all other occasions he was solicitous to flatter, and at whose court this very piece was acted in 1613, most strongly incline me to question the propriety of Dr. Warburton's historical explanation. STEEVENS.

To almost every sentence of Dr. Warburton's note, an objection may be taken; but I have preserved it as a specimen of this commentator's manner.

It is not true that king James created the order of baronets soon after he came to the throne. It was created in the year 1611.—The conceit that by the word *hearts* the poet meant to allude to the gallantry of the reign of Elizabeth, in which men distinguished themselves by their *steel*, and that by *hands* those courtiers were pointed at, who served her inglorious successor only by their *gold*, is too fanciful to deserve an answer.

Thus Dr. Warburton's note stood as it appeared originally in Theobald's edition; but in his own, by way of confirmation of his notion, we are told, that "it was not uncommon for the satirical poets of that time to satirise the ignominy of James's reign;" and for this assertion we are referred to Fletcher's *Fair Maid of the Inn*. But, unluckily, it appears from the office-book of Sir Henry Herbert, a MS. of which an account is given in Vol. III. that Fletcher's plays were generally performed at court soon after they were first exhibited at the theatre, and we may be assured that he would not venture to offend his courtly auditors. *The Fair Maid of the Inn*, indeed, never was performed before King James, being the last play but one that Fletcher wrote, and not produced till the 22d of Jan. 1625-6, after the death both of its author and king James; but when it was written, he must, from the circumstances already mentioned, have had the court before his eyes.

In various parts of our poet's works he has alluded to the custom of plighting troth by the union of hands.

So, in *Hamlet*:

" Since love our *hearts*, and *Hymen* did our *hands*

" Unite co-mutual in most sacred bands."

Again, in *The Tempest*, which was probably written at no great distance of time from the play before us:

" Mir. My husband then?

" Fer. Ay, with a heart as willing

" As bondage e'er of freedom. Here's my *hand*.

" Mir. And mine, with my *heart* in't."

THE MOOR OF VENICE. 189

DES. I have sent to bid Cassio come speak with you.

OTH. I have a salt and fullen rheum⁶ offends me;
Lend me thy handkerchief.

DES. Here, my lord.

OTH. That which I gave you.

DES. I have it not about me.

OTH. Not?

DES. No, indeed, my lord.

OTH. That is a fault:

That handkerchief

Did an Egyptian to my mother give;⁷

The hearts of old, says Othello, dictated the union of *hands*, which formerly were joined with *the hearts* of the parties in them; but in our modern marriages, *hands* alone are united, without *hearts*. Such evidently is the plain meaning of the words. I do not, however, undertake to maintain that the poet, when he used the word *heraldry*, had not the new order of baronets in his thoughts, without intending any satirical allusion. MALONE.

⁶ — *salt and fullen rheum* —] Thus the quarto, 1622. The folio, for *fullen*, has *sorry*. MALONE.

Sullen, that is, a *rheum obstinately troublesome*. I think this better. JOHNSON.

⁷ *That handkerchief*

Did an Egyptian to my mother give;] In the account of this tremendous handkerchief, are some particulars, which lead me to think that here is an allusion to a fact, heightened by poetical imagery. It is the practice in the eastern regions, for persons of both sexes to carry handkerchiefs very curiously wrought. In the MS. papers of Sir John Chardin, that great oriental traveller, is a passage which fully describes the custom. "The mode of wrought handkerchiefs (says this learned enquirer) is general in Arabia, in Syria, in Palestine, and generally in all the Turkish empire. They are wrought with a needle, and it is the amusement of the fair sex there, as among us the making tapestry and lace. The young women make them for their fathers, their brothers, and by way of preparation before hand for their spouses, bestowing them as favours on their lovers. They have them almost constantly in their hands in those warm countries, to wipe off sweat." But whether this

She was a charmer,⁹ and could almost read
The thoughts of people: she told her, while she
kept it,

'Twould make her amiable, and subdue my father
Entirely to her love; but if she lost it,
Or made a gift of it, my father's eye
Should hold her loathly, and his spirits should hunt
After new fancies: She, dying, gave it me;
And bid me, when my fate would have me wive,
To give it her. I did so: and take heed of't,
Make it a darling like your precious eye;
To lose or give't away,² were such perdition,
As nothing else could match.

DES.

Is it possible?

circumstance ever came to Shakspeare's knowledge, and gave rise to the incident, I am not able to determine. WHALLEY.

Shakspeare found in Cinthio's novel the incident of Desdemona's losing a handkerchief finely wrought in Morisco work, which had been presented to her by her husband, or rather of its being stolen from her by the villain who afterwards by his machinations robbed her of her life. The eastern custom of brides presenting such gifts to their husbands, certainly did not *give rise* to the incident on which this tragedy turns, though Shakspeare should seem to have been apprized of it. However the preceding note is retained as illustrative of the passage before us. MALONE.

⁹ *She was a charmer,*] In *Deut.* xviii. 11. there is an injunction, "Let none be found among you that is a *charmer*." In *Perkins's Discourse of the Damned Art of Witchcraft*, 8vo. 1610, it is said that "Inchantment is the working of wonders by a *charm*;" and a *charm* is afterwards defined, "a spell or verse, consisting of strange words, used as a signe or watchword to the Devil to cause him to worke wonders." In this Discourse is an enumeration of the wonders done by incanters, as raising storms and tempests, &c. and at the conclusion it is said, "— by witches we understand not those only which kill and torment, but all diviners, *charmers*, jugglers, all wizzards, commonly called wise men and wise women; yea, whosoever do any thing (knowing what they do) which cannot be effected by nature or art." REED.

² *To lose or give't away,*] Thus the quarto, 1622. The folio —
To lose't &c. STEEVENS.

OTH. 'Tis true: there's magick in the web of it:
A sibyl,³ that had number'd in the world
The sun to make⁴ two hundred compasses,
In her prophetick fury sew'd the work:
The worms were hallow'd, that did breed the silk;
And it was dy'd in mummy,⁵ which the skilful
Conserv'd of maidens' hearts.⁶

³ *A sibyl, &c.*] This circumstance perhaps is imitated by Ben Jonson in *The Sad Shepherd*:

"A Gypsie lady, and a right beldame,
"Wrought it by moonshine for me, and star-light," &c.
STEEVENS.

⁴ — number'd —

The sun to make &c.] Thus the quarto, 1622. The folio —
to course. STEEVENS.

That is, numbered the sun's courses: badly expressed.

WARBURTON.

The expression is not very infrequent: we say, *I counted the clock to strike four*; so the number'd the sun to course, to run two hundred compasses, two hundred annual circuits. JOHNSON.

I have preferred the original reading, because we have in *Hamlet*:

"When yon same star, that's eastward from the pole,
"Had made his course, to illume that part of heaven."
MALONE.

⁵ *And it was dy'd in mummy,*] The balsamick liquor running from mummies was formerly celebrated for its anti-epileptick virtues. We are now wise enough to know, that the qualities ascribed to it are all imaginary; and yet this fanciful medicine still holds a place in the principal shops where drugs are sold. So, in *The Bird in a Cage*, by Shirley, 1633.

"— make mummy of my flesh, and sell me to the apothecaries."

Again, in *The Honest Lawyer*, 1616:

"That I might tear their flesh in mammoicks, raise

"My losses, from their carcases turn'd mummy."

Mummy, however, is still much coveted by painters, as a transparent brown colour that throws a warmth into their shadows.

STEEVENS.

⁶ — which the skilful

Conserv'd of maidens' hearts.] Thus the folio. The quarto reads:

— with the skilful

Conserve, &c. STEEVENS.

DES. Indeed! is't true?

OTH. Most veritable; therefore look to't well.

DES. Then 'would to heaven, that I had never seen it.

OTH. Ha! wherefore?

DES. Why do you speak so startlingly and rash?⁶

OTH. Is't lost? is't gone? speak, is it out of the way?

DES. Heaven blefs us!

OTH. Say you?

DES. It is not lost; But what an if it were?

OTH. Ha!

DES. I say, it is not lost.

OTH. Fetch't, let me see it.

DES. Why, so I can, sir, but I will not now;
This is a trick, to put me from my suit!
I pray, let Cassio be receiv'd again.

OTH. Fetch me that handkerchief: my mind misgives.

DES. Come, come;
You'll never meet a more sufficient man.

OTH. The handkerchief, —

DES. I pray, talk me of Cassio.⁷

OTH. The handkerchief, —

DES. A man that, all his time,
Hath founded his good fortune on your love;
Shar'd dangers with you; —

OTH. The handkerchief, —

⁶ — rash?] is *vehement, violent.* JOHNSON.

⁷ I pray, talk me of Cassio.] This and the following short speech are omitted in all ancient editions but the first quarto.

STEVENS.

THE MOOR OF VENICE. 193

DES. In sooth,
You are to blame.

OTH. Away! [Exit OTHELLO.]

EMIL. Is not this man jealous?

DES. I ne'er saw this before.

Sure, there's some wonder in this handkerchief:
I am most unhappy in the loss of it.

EMIL. 'Tis not a year or two shows us a man:⁸
They are all but stomachs, and we all but food;
They eat us hungerly, and when they are full,
They belch us. Look you! Cassio, and my husband.

Enter IAGO and CASSIO.

IAGO. There is no other way; 'tis she must do't;
And, lo, the happiness! go, and importune her.

DES. How now, good Cassio? what's the news
with you?

⁸ 'Tis not a year or two shows us a man:] From this line it may be conjectured, that the author intended the action of this play to be considered as longer than is marked by any note of time. Since their arrival at Cyprus, to which they were hurried on their wedding-night, the fable seems to have been in one continual progress, nor can I see any vacuity into which a year or two, or even a month or two, could be put. On the night of Othello's arrival, a feast was proclaimed; at that feast Cassio was degraded, and immediately applies to Desdemona to get him restored. Iago, indeed advises Othello to hold him off awhile, but there is no reason to think, that he has been held off long. A little longer interval would increase the probability of the story, though it might violate the rules of the drama. See Act V. sc. ii. JOHNSON.

This line has no reference to the duration of the action of this play, or to the length of time that Desdemona had been married. What Emilia says, is a sort of proverbial remark, of general application, where a definite time is put for an indefinite. Besides, there is no necessity for fixing the commencement of Emilia's year or two, to the time of the marriage or the opening of the piece. She would with more propriety refer to the beginning of the acquaintance and intimacy between the married couple, which might extend beyond that period. STEEVENS.

CAS. Madam, my former suit: I do beseech you,
That, by your virtuous means, I may again
Exist, and be a member of his love,
Whom I, with all the duty of my heart,⁹
Entirely honour; I would not be delay'd :
If my offence be of such mortal kind,
That neither service past, nor present sorrows,
Nor purpos'd merit in futurity,
Can ransom me into his love again,
But to know so must be my benefit ;^a
So shall I clothe me in a forc'd content,
And shut myself up in some other course,
To fortune's alms.³

⁹ — — *the duty of my heart,*] The elder quarto reads,
—— *the duty of my heart,*——.

The author used the more proper word, and then changed it I suppose, for fashionable diction; [“the *office* of my heart,” the reading of the folio;] but, as fashion is a very weak protector, the old word is now ready to resume its place. JOHNSON.

A careful comparison of the quartos and folio inclines me to believe that many of the variations which are found in the later copy, did not come from the pen of Shakspeare. See Vol. XXII. p. 314, n. 4. That *duty* was the word intended here, is highly probable from other passages in his works. So, in his 26th Sonnet:

“Lord of my love, to whom in vassalage

“Thy merit has my *duty* strongly knit.”

Again, in his Dedication of *Lucrece*, to Lord Southampton:
“Were my worth greater, my *duty* would shew greater; mean
time, as it is, it is bound to your lordship.” MALONE.

Office may be the true reading. So, in *Antony and Cleopatra*:

“—— his goodly eyes—now turn

“The *office* and devotion of their view,” &c. STEEVENS.

^a *But to know so must be my benefit;*]

“Si nequeo placidas affari Cæsaris aures,

“Saltem aliquis veniat, qui mihi dicat, abi.” JOHNSON.

³ *And shut myself up in some other course,*

To fortune's alms.] Shoot is the reading of one of the early quartos. The folio, and all the modern editions, have—

And shut myself up——. JOHNSON.

I cannot help thinking this reading to be the true one. The

THE MOOR OF VENICE. 195

DES.

Alas! thrice-gentle Cassio,

idea seems taken from the confinement of a monastick life. The words, *forc'd content*, help to confirm the supposition. The meaning will therefore be, "I will put on a constrained appearance of being contented, and shut myself up in a different course of life, no longer to depend on my own efforts, but to wait for relief from the accidental hand of charity."

Shakespeare uses the same expression in *Macbeth*:

"_____ and *shut up*

"In measureless content."

Again, in *All's well that ends well*:

"Whole basest flars do *shut us up* in wishes."

STEEVENS.

The quarto, 1622, reads—And *shoot* myself &c. I think, with Mr. Steevens, that it was a corruption, and that the reading of the folio is the true one.

Hammer reads:

And shoot myself upon some other course,

To fortune's alms.

To fortune's alms means, waiting patiently for whatever bounty fortune or chance may bestow upon me.

We have the same uncommon phrase in *King Lear*:

"_____ Let your study

"Be to content your lord, who hath receiv'd you

"*At fortune's alms.*" MALONE.

I cannot agree with Steevens in approving of the present reading, nor of course, in his explanation of this passage, but think the quarto right, which reads *shoot* instead of *shut*.—To say that a man will shut himself up in a course of life, is language such as Shakespeare would never make use of, even in his most whimsical or licentious moments.

One of the meanings of the verb *to shoot*, is to *push suddenly*, or to *push forward*; and in that sense it is used in this place. Cassio means to say, that if he finds he has no chance of regaining the favour of the general, he will push forward into some other line of life, and seek his fortune; but I think it probable we ought to read:

And shoot myself upon some other course,

instead of *up in some other course.* M. MASON.

Mr. M. Mason's explanation is a very forced one.—It appears from the information of Iago, that Cassio had not long been a soldier. Before Othello promoted him, for his good offices in respect to Desdemona, he was "a great arithmetician, a counter-caller;" and now, being discarded from the military line, he pur-

My advocacy is not now in tune;
 My lord is not my lord; nor should I know him,
 Were he in favour,⁴ as in humour, alter'd.
 So help me every spirit sanctified,
 As I have spoken for you all my best;
 And stood within the blank of his displeasure,⁵
 For my free speech! You must a while be patient:
 What I can do, I will; and more I will,
 Than for myself I dare: let that suffice you.

IAGO. Is my lord angry?

EMIL. He went hence but now,
 And, certainly, in strange unquietness.

IAGO. Can he be angry? I have seen the cannon,
 When it hath blown his ranks into the air;⁶
 And, like the devil, from his very arm
 Puff'd his own brother;—And can he be angry?
 Something of moment, then: I will go meet him;
 There's matter in't indeed, if he be angry.

DES. I pr'ythee, do so.—Something, sure, of
 state,— [Exit IAGO.
 Either from Venice; or some unhatch'd practice,⁷
 Made demonstrable here in Cyprus to him,—

poses to confine or shut himself up, as he formerly had, within the limits of a new profession. HENLEY.

⁴ — in favour,] In look, in countenance. JOHNSON.

See p. 74, n. 5. STEEVENS.

⁵ — within the blank of his displeasure,] Within the shot of his anger. JOHNSON.

See Vol. XXII. p. 245, n. 3. STEEVENS.

⁶ — I have seen the cannon,

When it hath blown &c.] In Iago's speech something is suppressed. He means to say, I have seen his ranks blown into the air, and his own brother puff'd from his side,—and mean while have seen him quite cool and unruffled. And can he now be angry?

MALONE.

⁷ — some unhatch'd practice,] Some treason that has not taken effect. JOHNSON.

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Hath puddled his clear spirit: and, in such cases,
Men's natures wrangle with inferior things,
Though great ones are their object. 'Tis even so;
For let our finger ach, and it indues
Our other healthful members ev'n to that sense
Of pain:⁸ Nay, we must think, men are not gods;
Nor of them look for such observances
As fit the bridal.⁹—Beshrew me much, Emilia.
I was (unhandsome warrior as I am,²)
Arraigning his unkindness with my soul;
But now I find, I had suborn'd the witness,
And he's indited falsely.

EMIL. Pray heaven, it be state matters, as you
think;

⁸ For let our finger ach, and it indues
Our other healthful members ev'n to that sense
Of pain:] I believe it should be rather, Subdues our other
healthful members to a sense of pain. JOHNSON.

Dr. Johnson's conjecture may be supported by a passage in one
of Desdemona's speeches to the Senate:

"—— my heart's subdued
Even to the very quality of my lord."

Again in p. 190:

"—— and subdue my father
Entirely to her love." STEEVENS.

To *indue* appears to have signified in Shakspeare's time, to *tinge*,
or *embue*, and is so used here. See Vol. XXII. p. 296, n. 7.

The words — 'Tis *even so*, relate to what Desdemona has just con-
jectured. "This is certainly the case; some state affair has disturbed
him." MALONE.

How a member is to be *tinged* or *embued* to any particular
sensation, I am glad it is not my office to explain. STEEVENS.

⁹ —— the bridal.] i. e. the nuptial feast; a Saxon word. So,
in *Camelyn, or the Cok's Tale*:

"At every *bridale* he would sing and hop." STEEVENS.

² —— (unhandsome warrior as I am,)] Unhandsome warrior, is
evidently *unfair assailant*. JOHNSON.

See note on the same expression, A&H. sc. i. STEEVENS.

And on conception, nor no jealous toy,
Concerning you.

DES. Alas, the day! I never gave him cause.

EMIL. But jealous souls will not be answer'd so;
They are not ever jealous for the cause,
But jealous for they are jealous: 'tis a monster,
Begot upon itself, born on itself.

DES. Heaven keep that monster from Othello's
mind!

EMIL. Lady, amen.

DES. I will go seek him. — Cassio walk here-
about:

If I do find him fit, I'll move your suit,
And seek to effect it to my uttermost.

CAS. I humbly thank your ladyship.

[*Exeunt DESDEMONA and EMILIA.*]

Enter BIANCA.

BIAN. Save you friend Cassio!

CAS. What make you from home?
How is it with you, my most fair Bianca?
I faith, sweet love, I was coming to your house.

BIAN. And I was going to your lodging, Cassio.
What! keep a week away? seven days and nights?
Eight score eight hours? and lovers' absent hours,
More tedious than the dial eight score times?
O weary reckoning!

CAS. Pardon me, Bianca;
I have this while with leaden thoughts been press'd;
But I shall, in a more continue time,³

³ — in a more continue time,] Thus the folio. The quarto, 1622, has—a more convenient time. MALONE.

A more continue time is time less interrupted, time which I can

THE MOOR OF VENICE. 199

Strike off this score of absence. Sweet Bianca,
 [Giving her DESDEMONA's handkerchief.
 Take me this work out.⁴

BIAN. O, Cassio, whence came this?
 This is some token from a newer friend.
 To the felt absence now I feel a cause:
 Is it come to this? Well, well.

CAS. Woman, go to!⁵
 Throw your vile guesses in the devil's teeth,
 From whence you have them. You are jealous
 now;
 That this is from some mistress, some remem-
 brance:

No, in good troth, Bianca.

BIAN. Why, whose is it?

call more my own. It gives a more distinct image than convenient.
 JOHNSON.

The word occurs again in *Timon of Athens*, sc. i:

" ——— breath'd, as it were,

" To an untirable and continue goodness."

See Vol. XVII. p. 6, n. 5. STEEVENS.

⁴ *Take me this work out.*] The meaning is not, "Pick out the
 work, and leave the ground plain;" but, "Copy this work in
 another handkerchief." JOHNSON.

So, in a comedy, by Middleton, called *Women beware of
 Women*:

" ——— she intends

" To take out other works in a new sampler."

Again, in the preface to P. Holland's *Pliny*, 1601: "Nicophanes
 [a famous painter] gave his mind wholly to antique pictures,
 partly to exemplify and take out their patterns, after that in long
 continuance of time they were decayed." Again, in Sidney's
Arcadia, Book II: "—— why dost thou in thy beautiful sampler
 set such a work for my desire to take out?" STEEVENS.

So, in Hearne's *Liber Niger Scaccarii*, Vol. II. p. 578, 581,
 and 585, "to take out the arms," means, to copy them.

TOLLET.

⁵ *Woman, go to!*] Old copies, unmetrically,
 Go to, woman! STEEVENS.

CAS. I know not, sweet: I found it in my chamber.

I like the work well; ere it be demanded,
(As like enough, it will,) I'd have it copied:
Take it, and do't; and leave me for this time.

BIAN. Leave you! wherefore?

CAS. I do attend here on the general;
And think it no addition, nor my wish,
To have him see me woman'd.

BIAN.

Why, I pray you?⁵

CAS. Not, that I love you not.

BIAN.

But that you do not love me,
I pray you, bring me on the way a little;
And say, if I shall see you soon at night.

CAS. 'Tis but a little way, that I can bring you,
For I attend here: but I'll see you soon.

BIAN. 'Tis very good; I must be circumstanc'd.⁶

[*Exeunt.*]

⁵ *Why, I pray you?*] This and the following speech are wanting in the first quarto. STEEVENS.

⁶ — *I must be circumstanc'd.*] i. e. your civility is now grown conditional. WARBURTON.

Rather, I must give way to circumstances. M. MASON.

Particular circumstances and your own convenience have, I see, more weight with you than Bianca has. I must be postponed to these considerations. MALONE.

ACT IV. SCENE I.

The same,

Enter OTHELLO and IAGO.

IAGO. Will you think so?

OTH.

Think so, Iago?

IAGO.

What,

To kifs in private?

OTH.

An unauthoriz'd kifs.

IAGO. Or to be naked with her friend abed,
An hour, or more, not meaning any harm?

OTH. Naked abed, Iago, and not mean harm?
It is hypocrisy against the devil:⁷

They that mean virtuously, and yet do so,
The devil their virtue tempts, and they tempt
heaven.⁸

⁷ *Naked abed, Iago, and not mean harm?*

It is hypocrisy against the devil:] This observation seems strangely abrupt and unoccasioned. We must suppose that Iago had, before they appeared in this scene, been applying cases of false comfort to Othello; as that though the parties had been even found in bed together, there might be no harm done; it might be only for the trial of their virtue; as was reported of the Romish saint, Robert D'Arbriffel and his nuns: To this we must suppose Othello here replies; and like a good protestant. For so the sentiment does but suit the character of the speaker, Shakspeare little heeds how these sentiments are circumstanced. WARBURTON.

Hypocrisy against the devil, means hypocrisy to cheat the devil. As common hypocrites cheat men, by seeming good, and yet living wickedly, these men would cheat the devil, by giving him flattering hopes, and at last avoiding the crime which he thinks them ready to commit. JOHNSON.

⁸ *The devil their virtue tempts, and they tempt heaven.]* The true

IAGO. So they do nothing, 'tis a venial flip:
But if I give my wife a handkerchief, ——

OTH. What then?

IAGO. Why, then 'tis hers, my lord; and, being
hers,

She may, I think, bestow't on any man.

OTH. She is protectress of her honour too;
May she give that?

IAGO. Her honour is an essence that's not seen;
They have it very oft, that have it not:
But, for the handkerchief, ——

key to the explanation of this passage may be found in *St. Matthew*, iv. 7. The poet's idea, is, that *the devil tempts their virtues*, by stirring up their passions, and *they tempt heaven*, by placing themselves in such a situation as makes it scarcely possible to avoid falling by the gratification of them. HENLEY.

As the devil makes a trial of their virtue by often throwing temptation in their way, so they presumptuously make a trial whether the divine goodness will enable them to resist a temptation which they have voluntarily created for themselves, or abandon them to the government of their passions. MALONE.

Shakspeare had probably in view a very popular book of his time, *The Beehive of the Roman Church*. "There was an old wife, called *Julia*, which would take the young men and maides, and lay them together in a bed. And for that they should not one byte another, nor kicke backwardes with their heeles, she did lay a crucifix between them." FARMER.

More probably from *Fabian's Chronicle*, Part IV. ch. 141: — "Of hym [Bishop Adhelme] it is wrytten that when he was flyred by his gostly enemy to the synne of the fleshe, he to do the more tormente to hym selfe and of his body, wolde holde within his bedde by him a fayre maiden, by so longe tyme as he myght say over the hole sauter, albeit that suche holynes is no artycle of saynte Bennetis lore, nor yet for dyverse inconvenyence mooste alowed by holye doctours."

Again, and yet more appositely in Bale's *Actes of Englysh Votarres*, 1548: "This Adhelmus never refused women, but wold have them commonly both at barde and at bedde, to *mocke the devyll with*," &c. — "he layed by hym *naked* the fayrest mayde he coude get" &c. STREEVENS.

OTH. By heaven, I would most gladly have forgot it: —

Thou said'st, — O, it comes o'er my memory,
As doth the raven o'er the infected house,
Boding to all,⁹ — he had my handkerchief.

IAGO. Ay, what of that?

OTH. That's not so good, now.

IAGO. What, if I had said, I had seen him do
you wrong?

Or heard him say, — As knaves be such abroad,
Who having, by their own importunate suit,
Or voluntary dotage of some mistress,
Convinced or supplied them,² cannot choose

⁹ *As doth the raven o'er the infected house,
Boding to all,*] So, in *King John*:

“ — confusion waits,

“ *As doth the raven on a sick-fallen breast, —.*” STEEVENS.
— *boding to all* —] Thus all the old copies. The moderns

less grammatically,

Boding to ill — JOHNSON.

The raven was thought to be a constant attendant on a house,
in which there was infection. So, in Marlowe's *Jew of Malta*,
1633:

“ Thus like the sad presaging raven, that tolls

“ The sick man's passport in her hollow beak,

“ And in the shadow of the silent night

“ Does shake contagion from her sable wing.” MALONE.

² *Convinced or supplied them,*] I cannot understand the vulgar
reading. I read — *convinc'd or supplied*. My emendation makes
the sense of the passage easy and intelligible: that there are some
such long-tongued knaves in the world, who, if they through the
force of importunity extort a favour from their mistress, or if through
her own fondness they make her *pliant* to their desires, cannot help
boasting of their success. To *convince*, here, is not, as in the com-
mon acceptation, to make sensible of the truth of any thing by
reasons and arguments; but to *overcome, get the better of, &c.*

THEOBALD.

So, in *Macbeth*:

“ — his two chamberlains

“ Will I, with wine and wassel so *convince*.”

But they must blab —

OTH. Hath he said any thing?

IAGO. He hath, my lord? but be you well assur'd,
No more than he'll unswear.

OTH. What hath he said?

IAGO. 'Faith, that he did, — I know not what he
did.³

OTH. What? what?

IAGO. Lie —

OTH. With her?

IAGO. With her, on her; what you will,

OTH. Lie with her! lie on her! — We say, lie on
her, when they belie her: Lie with her! that's
falsome. — Handkerchief, — confessions, — handker-
chief. — To confess, and be hang'd⁴ for his labour.

Again, in the same play:

" — their malady convinces

" The great assay of art."

Dr. Farmer is of opinion that *supplied* has here the same meaning
as *supplicated*. STEEVENS.

Theobald's emendation evidently hurts, instead of improving, the
sense; for what is *suppled*, but *convinced*, i. e. subdued. *Supplied*
relates to the words — "voluntary dotage," as *convinced* does to
"their own importunate suit." *Having by their importunacy con-
quered the resistance of a mistress, or, in compliance with her own re-
quest, and in consequence of her unsolicited fondness, gratified her de-
sires.* MALONE.

Supplied is certainly the true reading, and with a sense that may
be collected from the following passage in *Measure for Measure*:

"And did *supply* thee at the garden-house." STEEVENS.

³ 'Faith that he did, — I know not what he did.] I believe that the
line should be pointed thus:

'Faith, that he did I know not what; — he did. M. MASON.

⁴ — To confess, and be hang'd —] This is a proverbial say-
ing. It is used by Marlowe, in his *Jew of Malta*, 1633:

"Blame us not, but the proverb — *Confess, and be hang'd.*"

It occurs again, in *The Travels of the Three English Brothers*,

THE MOOR OF VENICE. 205

—First, to be hang'd, and then to confess:—I tremble at it. Nature would not invest herself in such shadowing passion,⁵ without some instruction.⁶

1607: And in one of the old collections of small poems there is an epigram on it. All that remains of this speech, including the words *to confess*, is wanting in the first quarto. STEEVENS.

⁵ — *shadowing passion*,] The modern editions have left out *passion*. JOHNSON.

⁶ — *without some instruction*.] The starts and broken reflections in this speech have something very terrible, and shew the mind of the speaker to be in inexpressible agonies. But the words we are upon, when set right, have a sublime in them that can never be enough admired. The ridiculous blunder of writing *instruction* for *induction* (for so it should be read) has indeed sunk it into arrant nonsense. Othello is just going to fall into a swoon; and as is common for people in that circumstance, feels an unusual mist and darkness, accompanied with horror, coming upon him. This, with vast sublimity of thought, is compared to the season of the sun's eclipse, at which time the earth becomes shadowed by the *induction* or bringing over of the moon between it and the sun. This being the allusion, the reasoning stands thus: "My nature could never be thus overshadowed, and falling, as it were, into dissolution, for no cause. There must be an *induction* of something: there must be a real cause. My jealousy cannot be merely imaginary. Ideas, words only, could not shake me thus, and raise all this disorder. My jealousy therefore must be grounded on matter of fact." Shakspeare uses this word in the same sense, in *King Richard III*:

"A dire *induction* am I witness to."

Marston seems to have read it thus in some copy, and to allude to it in these words of his *Fame*:

"Plots ha' you laid? *inductions* dangerous!"

WARBURTON.

This is a noble conjecture, and whether right or wrong does honour to its author. Yet I am in doubt whether there is any necessity of emendation. There has always prevailed in the world an opinion, that when any great calamity happens at a distance, notice is given of it to the sufferer by some dejection or perturbation of mind, of which he discovers no external cause. This is ascribed to that general communication of one part of the universe with another, which is called sympathy and antipathy; or to the secret monition, *instruction*, and influence of a superior Being, which superintends the order of nature and of life. Othello says, *Nature*

It is not words, that shake me thus:—Pish!—
 Noses, ears, and lips:—Is it possible!—Confess!—
 Handkerchief!—O devil!— [Falls in a trance.
 IAGO. Work on,

could not invest herself in such shadowing passion without instruction. It is not words that shake me thus. This passion, which spreads its clouds over me, is the effect of some agency more than the operation of words; it is one of those notices, which men have, of unseen calamities. JOHNSON.

Nature could not invest herself in such shadowing passion without some instruction.] However ingenious Dr. Warburton's note may be, it is certainly too forced and far-fetched. Othello alludes only to Cassio's dream, which had been invented and told him by Iago. When many confused and very interesting ideas pour in upon the mind all at once, and with such rapidity that it has not time to shape or digest them, if it does not relieve itself by tears (which we know it often does, whether for joy or grief) it produces stupefaction and fainting.

Othello, in broken sentences and single words, all of which have a reference to the cause of his jealousy, shows, that all the proofs are present at once to his mind, which so over-powers it, that he falls into a trance, the natural consequence.

SIR J. REYNOLDS.

If Othello by the words *shadowing passion* alludes to his own feelings, and not to Cassio's dream, Dr. Warburton's interpretation, if we substitute *instruction* for *induction*, (which was introduced merely to usher in the image of an eclipse) is perhaps nearly correct. *Induction*, in Shakspeare's time, meant introduction, or prelude, (as in the instance quoted from *King Richard III.*) and at no time signified *bringing over*, as Dr. Warburton interprets it. MALONE.

I believe the text, as it stands, is perfectly right, and that Othello's allusion is to his present and uncommon sensations.

STEEVENS.

[⁷ Noses, ears, and lips:] Othello is imagining to himself the familiarities which he supposes to have passed between Cassio and his wife. So, in *The Winter's Tale*:

“Cheek to cheek,—meeting noses—

“Kissing with inside lip,” &c.—

If this be not the meaning, we must suppose he is meditating a cruel punishment for Desdemona and her suspected paramour:

“—— raptis

“*Auribus*, & truncas inhonesto vulnere nares.”

STEEVENS.

THE MOOR OF VENICE. 207

My medicine, work! Thus credulous fools are caught;

And many worthy and chaste dames, even thus,
All guiltless meet reproach. — What, ho! my lord!

Enter CASSIO.

My lord, I say! Othello! — How now, Cassio?

CAS. What is the matter?

IAGO. My lord is fallen into an epilepsy;
This is his second fit; he had one yesterday.

CAS. Rub him about the temples.

IAGO. No, forbear:

The lethargy must have his quiet course:
If not, he foams at mouth; and, by and by,
Breaks out to savage madness. Look, he stirs:
Do you withdraw yourself a little while,
He will recover straight; when he is gone,
I would on great occasion speak with you. —

[*Exit CASSIO.*]

How is it, general? have you not hurt your head?

OTH. Dost thou mock me?

IAGO. I mock you! no, by heaven:

'Would, you would bear your fortunes like a man.

OTH. A horned man's a monster, and a beast.

IAGO. There's many a beast then in a populous
city,

And many a civil monster.

OTH. Did he confess it?

IAGO. Good sir, be a man;

Think, every bearded fellow, that's but yok'd,
May draw with you: there's millions now alive,

That nightly lie in those improper beds,¹
 Which they dare swear peculiar; your case is better.
 O, 'tis the spite of hell, the fiend's arch-mock,
 To lip a wanton² in a secure couch,³
 And to suppose her chaste! No, let me know;
 And, knowing what I am, I know what she shall
 be.³

OTH. O, thou art wise; 'tis certain.

IAGO. Stand you a while apart;
 Confine yourself but in a patient list.⁴

* — in those improper beds,] *Unproper*, for common.

WARBURTON.

So, in *The Arcadia*, by Shirley, 1640:

"Every woman shall be common. —

"Every woman common! what shall we do with all the
proper women in *Arcadia*?

"They shall be common too."

Again, in Gower *De Confessione Amantis*, B. II. fol. —

"And in his *proper* by the lawe."

Again, in *The Masliue*, &c. an ancient collection of epigrams
 and satires, no date:

"Rose is a fayre, but not a *proper* woman;

"Can any creature *proper* be, that's common?"

STEEVENS.

¹ To lip a wanton —] This phrase occurs in *Eastward Ho*,
 A & I:

" — lip her, lip her, knave." REED.

² — in a secure couch,] In a couch in which he is lulled into
 a false security and confidence in his wife's virtue. A Latin sense.

So, in *The Merry Wives of Windsor*: "Though Page be a *secure*
 fool, and stands so firmly on his wife's frailty, &c."

See also Vol. XVI. p. 384, n. 2. MALONE.

³ And, knowing what I am, I know what she shall be.] Redun-
 dancy of metre, without improvement of sense, inclines me to
 consider the word *she*, in this line, as an intruder. Iago is merely
 stating an imaginary case as his own. When I know what I am
 (says he) I know what the result of that conviction shall be. To whom,
 indeed, could the pronoun *she*, grammatically, refer?

STEEVENS.

⁴ — list.] *List*, or *lists*, is barriers, bounds. Keep your tem-
 per, says Iago, within the bounds of patience.

Whilst you were here, ere while mad with your
grief⁵

(A passion most unsuited such a man,)
Cassio came hither: I shifted him away,
And laid good 'scuse upon your ecstasy;
Bade him anon return, and here speak with me;
The which he promis'd. Do but encave yourself,⁶
And mark the fleers, the gibes, and notable scorns;
That dwell in every region of his face;⁷
For I will make him tell the tale anew,—
Where, how, how oft, how long ago, and when

So, in *Hamlet*:

"The ocean over-peering of his list,

"Eats not the flats with more impetuous haste," &c.

COLLINS.

Again, in *King Henry V.* A& V. sc. ii: "—you and I cannot be confined within the weak list of a country fashion."

Again in *King Henry IV.* P. I:

"The very list, the very utmost bound,

"Of all our fortunes."

Again, in *All's Well that Ends Well*, A& II. sc. i: "—you have restrain'd yourself within the list of too cold an adieu."

Chapman, in his translation of the 16th Book of Homer's *Odyssey*, has thus expressed an idea similar to that in the text:

"—let thy heart

"Beat in fix'd confines of thy bosom still."

STEEVENS.

⁵ — ere while mad with your grief,] Thus the first quarto.
The folio reads:

— o'erwhelmed with your grief. STEEVENS.

⁶ — encave yourself,] Hide yourself in a private place.

JOHNSON.

⁷ That dwell in every region of his face;] Congreve might have had this passage in his memory, when he made Lady Touchwood say to Maskwell—"Ten thousand meanings lurk in each corner of that various face." STEEVENS.

— region of his face;] The same uncommon expression occurs again, in *King Henry VIII*:

"— The respite shook

"The bosom of my conscience —

"— and made to tremble

"The region of my breast." MALONE.

He hath, and is again to cope your wife;
 I say, but mark his gesture. Marry, patience;
 Or I shall say, you are all in all in spleen,⁸
 And nothing of a man.

OTH. Dost thou hear, Iago?
 I will be found most cunning in my patience;
 But (dost thou hear?) most bloody.

IAGO. That's not amiss;
 But yet keep time in all. Will you withdraw?
 [OTHELLO *withdraws*.

Now will I question Cassio of Bianca,
 A housewife, that, by selling her desires,
 Buys herself bread and clothes: it is a creature,
 That dotes on Cassio,—as 'tis the strumpet's plague,
 To beguile many, and be beguil'd by one;—
 He, when he hears of her, cannot refrain
 From the excess of laughter:—Here he comes:—

Re-enter CASSIO.

As he shall smile, Othello shall go mad;
 And his unbookish jealousy⁹ must construe
 Poor Cassio's smiles, gestures, and light behaviour,
 Quite in the wrong.—How do you now, lieutenant?

CAS. The worser, that you give me the addition,
 Whose want even kills me.

* Or I shall say, you're all in all in spleen,] I read:

"Or shall I say, you're all in all a spleen."

I think our author uses this expression elsewhere. JOHNSON.

"A hare-brain'd Hotspur, govern'd by a spleen."—The old reading, however, is not inexplicable. We still say, such a one is in wrath, in the dumps, &c. The sense therefore is plain.

Again, in *A Midsummer-Night's Dream*:

"That, in a spleen, unfolds both heaven and earth."—

STEEVENS.

* And his unbookish jealousy —] *Unbookish*, for ignorant.

WARBURTON.

THE MOOR OF VENICE. 211

IAGO. Ply Desdemona well, and you are sure of't.
Now, if this suit lay in Bianca's power,

[*Speaking lower.*

How quickly should you speed?

CAS. Alas, poor caitiff!

OTH. Look, how he laughs already! [*Aside.*

IAGO. I never knew a woman love man so.

CAS. Alas, poor rogue! I think, i'faith, she loves me.

OTH. Now he denies it faintly, and laughs it out.

IAGO. Do you hear, Cassio?

OTH. Now he importunes him
To tell it o'er: Go to; well said, well said.

[*Aside.*

IAGO. She gives it out, that you shall marry her:
Do you intend it?

CAS. Ha, ha, ha!

OTH. Do you triumph, Roman? do you triumph?²

[*Aside.*

CAS. I marry her!—what? a customer!³ I pr'ythee,
bear some charity to my wit; do not think it so
unwholesome. Ha, ha, ha!

OTH. So, so, so, so: They laugh, that win.

[*Aside.*

IAGO. 'Faith, the cry goes, that you shall marry
her.

² *Do you triumph, Roman? do you triumph?*] Othello calls him Roman ironically. *Triumph*, which was a Roman ceremony, brought Roman into his thoughts. *What* (says he) *you are now triumphing as great as a Roman?* JOHNSON.

³ — *a customer!*] A common woman, one that invites custom. JOHNSON.

So, in *All's well that ends well*:

"I think thee now some common customer." STEEVENS.

CAS. Pr'ythee, say true.

IAGO. I am a very villain else.

OTH. Have you scored me?⁴ Well. [*Aside.*

CAS. This is the monkey's own giving out: she is persuaded I will marry her, out of her own love and flattery, not out of my promise.

OTH. Iago beckons me; now he begins the story. [*Aside.*

CAS. She was here even now; she haunts me in every place. I was, the other day, talking on the sea-bank with certain Venetians; and thither comes the banble; by this hand,⁵ she falls thus about my neck;—

⁴ *Have you scored me?* Have you made my reckoning? have you settled the term of my life? The old quarto reads—*stored* me. Have you disposed of me? have you laid me up? JOHNSON.

To *score* originally meant no more than to cut a notch upon a tally, or to mark out a form by indenting it on any substance. Spenser, in the first Canto of his *Faery Queen*, speaking of the Cross, says:

“ Upon his shield the like was also *scor'd*.”

Again, Book II. c. ix:

“ ——— why on your shield, so goodly *scor'd*,

“ Bear you the picture of that lady's head?”

But it was soon figuratively used for setting a *brand* or *mark* of disgrace on any one. “ Let us *score* their backs,” says Scarus, in *Antony and Cleopatra*; and it is employed in the same sense on the present occasion. STEEVENS.

In *Antony and Cleopatra*, we find:

“ ——— I know not

“ What counts harsh fortune casts upon my face,” &c.

But in the passage before us our poet might have been thinking of the ignominious punishment of slaves. So, in his *Rape of Lucrece*:

“ Worse than a *slavish wipe*, or birth-hour's blot.”

MALONE.

I suspect that—*wipe*, in the foregoing passage from *The Rape of Lucrece*, was a typographical depravation of—*wispe*. See Vol. XV. p. 64, n. 4. STEEVENS.

⁵ ——— *by this hand,*] This is the reading of the first quarto.

STEEVENS.

THE MOOR OF VENICE. 213

OTH. Crying, O dear Cassio! as it were: his gesture imports it. [Aside.]

CAS. So hangs, and lolls, and weeps upon me; so haies, and pulls me: ha, ha, ha!—

OTH. Now he tells, how she pluck'd him to my chamber: O, I see that nose of yours, but not that dog I shall throw it to. [Aside.]

CAS. Well, I must leave her company.

IAGO. Before me! look, where she comes.

Enter BIANCA.

CAS. 'Tis such another fitchew! ⁶ marry, a perfumed one.—What do you mean by this haunting of me?

BIAN. Let the devil and his dam haunt you! What did you mean by that same handkerchief, you gave me even now! I was a fine fool to take it. I must take out the whole work?—A likely piece of work, that you should find it in your chamber, and not know who left it there! This is some minx's token, and I must take out the work? There,—give it your hobby-horse: wheresoever you had it, I'll take out no work on't.

CAS. How now, my sweet Bianca? how now? how now?

Instead of which, the editor of the folio, or rather the licenser of plays, substituted—thither comes the bauble, and falls ~~me~~ thus, &c. MALONE.

⁶ — fitchew!] A polecat. POPE.

Shakspeare has in another place mentioned the lust of this animal. He tells Iago, that she is as lewd as the *polecat*, but of better scent, the polecat being a very stinking animal. JOHNSON.

By "another place," Dr. Johnson means—*King Lear*:

"The *fitchew*, nor the soiled horse, goes to't

"With a more riotous appetite."

A *polecat* therefore was anciently one of the cant terms for a strumpet. STEVENS.

OTH. By heaven, that should be my handkerchief!

[*Aside.*

BIAN. An you'll come to supper to-night, you may: an you will not, come when you are next prepared for.

[*Exit.*

IAGO. After her, after her.

CAS. 'Faith I must, she'll rail in the street else.

IAGO. Will you sup there?

CAS. 'Faith, I intend so.

IAGO. Well, I may chance to see you; for I would very fain speak with you.

CAS. Pr'ythee, come; Will you?

IAGO. Go to; say no more. [*Exit CASSIO.*

OTH. How shall I murder him, Iago?

IAGO. Did you perceive how he laugh'd at his vice?

OTH. O, Iago!

IAGO. And did you see the handkerchief?

OTH. Was that mine?

IAGO. Yours, by this hand:⁷ and to see how he prizes the foolish woman, your wife! she gave it him, and he hath given it his whore.

OTH. I would have him nine years a killing:—
A fine woman! a fair woman! a sweet woman!

IAGO. Nay, you must forget that.

OTH. Ay, let her rot, and perish, and be damn'd to-night; for she shall not live: No, my heart is turn'd to stone; I strike it, and it hurts my hand.⁸

⁷ *Yours, by this hand:]* This speech is not in the original quarto, 1622. MALONE.

⁸ *No, my heart is turn'd to stone; I strike it, and it hurts my hand.]* This thought, as often as it occurs to Shakspeare, is sure to be

O, the world hath not a sweeter creature: she might lie by an emperor's side, and command him tasks.

IAGO. Nay, that's not your way.

OTH. Hang her! I do but say what she is:—So delicate with her needle!—An admirable musician! O, she will sing the savageness out of a bear!⁹—Of so high and plenteous wit and invention!—

IAGO. She's the worse for all this.

OTH. O, a thousand, a thousand times:—And then, of so gentle a condition!²—

IAGO. Ay, too gentle.

OTH. Nay, that's certain: But yet the pity of it, Iago!—O, Iago, the pity of it, Iago!

IAGO. If you are so fond over her iniquity, give her patent to offend; for, if it touch not you, it comes near nobody.

OTH. I will chop her into messes:—Cuckold me!

IAGO. O, 'tis foul in her.

OTH. With mine officer!

received, and as often counteracts his *pathos*. So, in *Antony and Cleopatra*, Act IV. sc. viii:

“ ——— throw my heart

“ Against the flint and hardness of my fault,

“ Which being dried with grief, will break to powder,

“ And finish all foul thoughts.” STEEVENS.

⁹ — O, *she would sing the savageness out of a bear!*] So, in *Venus and Adonis*:

“ ——— when he hath sung,

“ *The tiger would be tame.*” MALONE.

² — *And then, of so gentle a condition!*] i. e. of so sweet a disposition. So, in *King Henry V*: “ Our tongue is rough, coz, and my condition is not smooth.” MALONE.

³ *If you are so fond over her iniquity, give her patent to offend;*] So, in *King Edward III*. a tragedy, 1596:

“ Why then give *sin a passport, to offend.*” MALONE.

IAGO. That's fouler.

OTH. Get me some poison, Iago; this night:—
I'll not expostulate with her, lest her body and
beauty unprovide my mind again:—this night,
Iago.

IAGO. Do it not with poison; strangle her in her
bed, even that bed she hath contaminated.

OTH. Good, good: the justice of it pleases; very
good.

IAGO. And, for Cassio,—let me be his under-
taker: You shall hear more by midnight.

[*A trumpet within.*]

OTH. Excellent good.—What trumpet is that
fame?

IAGO. Something from Venice, sure. 'Tis Lo-
dovico,

Come from the duke: and, see, your wife is with
him.

Enter LODOVICO, DESDEMONA, and Attendants.

LOD. 'Save you, worthy general!

OTH. With all my heart, sir.⁴

⁴ *With all my heart, sir.*] This does not relate to what Lodovico has just said, but is spoken by Othello while he salutes him.

MALONE.

I know not how the meaning of this speech can be ascertained unless by reference to the salutation of Lodovico.

The distracted Othello, considering his own happiness at an end in this world, readily catches at the idea of future felicity suggested by the words—" 'Save you, general! "

In his present reply, therefore, he must be supposed to welcome the pious wish expressed on his behalf.

In *Measure for Measure*, two replies of Angelo, equally equivocal, are derived from similar premises:

"*Isab.* Heaven keep your honour safe!

"*Ang.* Amen."

THE MOOR OF VENICE. 217

LOD. The duke and senators of Venice greet you.

[Gives him a packet.

OTH. I kiss the instrument of their pleasures.

[Opens the packet, and reads.

DES. And what's the news, good cousin Lodovico?

IAGO. I am very glad to see you, signior;
Welcome to Cyprus.

LOD. I thank you: How does lieutenant Cassio?

IAGO. Lives, sir.

DES. Cousin, there's fallen between him and my lord

An unkind breach: but you shall make all well.

OTH. Are you sure of that?

DES. My lord?

OTH. *This fail you not to do, as you will—*
[Reads.

LOD. He did not call; he's busy in the paper.
Is there division 'twixt thy lord and Cassio?

DES. A most unhappy one; I would do much
To atone them,⁵ for the love I bear to Cassio.

Again, at the conclusion of the same scene:

"*Isab.* 'Save your honour!

"*Ang.* From thee: even from thy virtue!"

If it be urged, that "*save you*" only means *preserve you in this world*, my sense of the passage will not be much weakened; as our protection,

"*Even here, upon this bank and shoal of time,*"
depends on the Almighty. STEEVENS.

⁵ — *atone them,*] Make them *one*; reconcile them.

JOHNSON.

The expression is formed by the coalescence of the words *at one*; the verb to *set*, or some equivalent being omitted. Thus, in the *AEs*: "*— he showed himself to them as they strove, and would have set them AT ONE again.*" And in *The Beshive of the Romish*

OTH. Fire and brimstone!

DES. My lord?

OTH. Are you wife?

DES. What, is he angry?

LOD. 'May be, the letter mov'd him;

For, as I think, they do command him home,
Deputing Cassio in his government.

DES. By my troth, I'm glad on't.

OTH. Indeed?

DES. My lord?

OTH. I am glad to see you mad.

DES. How, sweet Othello?

OTH. Devil! [Striking her.

DES. I have not deserv'd this.

LOD. My lord, this would not be believ'd in
Venice,

Though I should swear I saw it: 'Tis very much;
Make her amends, she weeps.

OTH. O devil, devil!

If that the earth could teem with woman's tears,⁶

Church: "—— through which God is made AT ONE with us, and
hath forgiven us our sins." HENLEY.

See Vol. XVII. p. 391, n. 6. MALONE.

⁶ *If that the earth could teem &c.*] If women's tears could im-
pregnate the earth. By the doctrine of equivocal generation, new
animals were supposed producible by new combinations of matter.
See Bacon. JOHNSON.

Shakspeare here alludes to the fabulous accounts of crocodiles.
Each tear, says Othello, which falls from the false Desdemona,
would generate a crocodile, the most deceitful of all animals, and
whose own tears are proverbially fallacious. "It is written," says
Bullokar, "that he will weep over a man's head when he hath
devoured the body, and then he will eat up the head too. Where-
fore in Latin there is a proverb, *crocodili lachrymæ*, crocodile's
tears, to signify such tears as are fained, and spent only with intent
to deceive, or doe harme." *English Expofitor*, 8vo. 1616. It

Each drop she falls⁷ would prove a crocodile:—
Out of my sight;

DES. I will not stay to offend you. [*Going.*]

LOD. Truly, an obedient lady:—

I do beseech your lordship, call her back.

OTH. Mistress,——

DES. My lord?

OTH. What would you with her, sir?

LOD. Who, I, my lord?

OTH. Ay; you did wish, that I would make her
turn:

Sir, she can turn, and turn, and yet go on,
And turn again;⁸ and she can weep, sir, weep;
And she's obedient, as you say,—obedient,—
Very obedient:—Proceed you in your tears.⁹—
Concerning this, sir,—O well-painted passion!
I am commanded home:²—Get you away;

appears from this writer, that a dead crocodile. "but in perfect
forme," of about nine feet long, had been exhibited in London,
in our poet's time." MALONE.

⁷ *Each drop she falls*—] To *fall* is here a verb active. So, in
The Tempest:

"—— when I rear my hand, do you the like,

"To *fall* it on Gonzalo." STEEVENS.

⁸ *Sir, she can turn, &c.*] So, in *King Henry VI.* Part I:

"Done like a Frenchman; turn and turn again."

STEEVENS.

⁹ —— *Proceed you in your tears.*] I cannot think that the poet
meant to make Othello bid Desdemona to *continue weeping*, which
proceed you in your tears (as the passage is at present pointed) must
mean. He rather would have said:

—— *Proceed you in your tears?* ——

What! will you still continue to be a hypocrite by a display of this
well-painted passion? WARNER.

I think the old punctuation the true one. MALONE.

² *I am commanded home:*] Thus the folio. The quarto, 1622,
reads, perhaps better:

I am commanded here—Get you away, &c.

I'll send for you anon.—Sir, I obey the mandate,
And will return to Venice;—Hence, avaunt!

[Exit DESDEMONA.

Cassio shall have my place.³ And, —sir, to-night,
I do entreat that we may sup together.

You are welcome, sir, to Cyprus.—Goats and mon-
kies!⁴ [Exit.

LOD. Is this the noble Moor, whom our full
senate

Call—all-in-all sufficient? This the noble nature
Whom passion could not shake? whose solid virtue
The shot of accident, nor dart of chance,

The alteration, I suspect, was made, from the editor of the folio
not perceiving that an abrupt sentence was intended. MALONE.

I am commanded here, (without the least idea of an abrupt sen-
tence,) may be an indignant sentiment of Othello:—"I have an
officer *here* placed over my head; I am now *under the command* of
another:" i. e. of Cassio, to whom the government of Cyprus was
just transferred. STEEVENS.

³ *Cassio shall have my place.*] Perhaps this is addressed to Des-
demona, who had just expressed her joy on hearing Cassio was
deputed in the room of her husband. Her innocent satisfaction in
the hope of returning to her native place, is construed by Othello
into the pleasure she received from the advancement of his rival.

STEEVENS.

⁴ ——*Goats and monkeys!*] In this exclamation Shakspeare has
shown great art. Iago, in the first scene in which he endeavours
to awaken his suspicion, being urged to give some evident proof
of the guilt of Cassio and Desdemona, tells him it were impossible
to have ocular demonstration of it, though they should be "as
prime as *goats*, as hot as *monkeys*."—These words we may suppose,
still ring in the ears of Othello, who being now fully convinced of
his wife's infidelity, rushes out with this emphatick exclamation:—
Iago's words were but too true; now indeed I am convinced that
they are as hot as "*goats and monkeys*." MALONE.

Though the words of Othello, cited by Mr. Malone, could not
have escaped the deliberate reader's memory, a reference to a distant
scene, but ill agrees with the insuriation of Othello's mind. His
fancy, haunted by still growing images of lewdness, would scarce
have expressed its feelings in recollected phraseology. STEEVENS.

THE MOOR OF VENICE. 221

Could neither graze, nor pierce?⁵

IAGO. He is much chang'd.

LOD. Are his wits safe? is he not light of brain?

IAGO. He is that he is; I may not breathe my censure.

What he might be,—if, what he might, he is not,—
I would to heaven, he were.

LOD. What, strike his wife!

IAGO. 'Faith, that was not so well; Yet 'would I
knew,

That stroke would prove the worst.

LOD. Is it his wife?

⁵ — whose solid virtue

The shot of accident, nor dart of chance,

Could neither graze, nor pierce?] I cannot see, for my heart, the difference betwixt the shot of accident and dart of chance. The words and things they imply are purely synonymous; but that the poet intended two different things seems plain from the *discretive* adverb. Chance may afflict a man in some circumstances; but other distresses are to be accounted for from a different cause. I am persuaded our author wrote:

“The shot of accident, nor dart of chance,” &c.

And, in a number of other places, our poet industriously puts these two words in opposition to each other. THEOBALD.

To graze is not merely to touch superficially, [as Dr. Warburton has stated] but to strike not directly, not so as to bury the body of the thing striking in the matter struck.

Theobald trifles, as is usual. *Accident* and *chance* may admit a subtle distinction; *accident* may be considered as the *act*, and *chance* as the *power* or agency of fortune; as, *It was by chance that this accident befel me*. At least, if we suppose all corrupt that is inaccurate, there will be no end of emendation. JOHNSON.

I do not see the least ground for supposing any corruption in this passage. As *pierce* relates to the *dart of chance*, so *graze* is referred to the *shot of accident*. The expression is still used; we still say—he was grazed by a bullet.

For *graze*, Dr. Warburton arbitrarily substituted—*razz*.

MALONE.

Or did the letters work upon his blood,
And new-create this fault?

IAGO. Alas, alas!
It is not honesty in me, to speak
What I have seen and known. You shall observe
him;
And his own courses will denote him so,
That I may save my speech: Do but go after,
And mark how he continues.

LOD. I am sorry, that I am deceiv'd in him.

[*Exeunt.*]

S C E N E II.

*A Room in the Castle.*⁶

Enter OTHELLO and EMILIA.

OTH. You have seen nothing then?

EMIL. Nor ever heard; nor ever did suspect.

⁶ *A Room in the Castle.*] There are great difficulties in ascertaining the place of this scene. Near the close of it, Iago says to Desdemona, "Go in, and weep not," which would lead us to place it in the court before Othello's castle. The words may indeed be explained to mean, "Go into the supper-room" (though I do not think that the meaning): but immediately afterwards Roderigo enters, and converses with Iago, which decisively ascertains the scene not to be in Othello's house: for Roderigo, who had given the first intelligence to Brabantio, of his daughter's flight, and had shortly afterwards drawn his sword on Othello and his partisans, certainly would not take the liberty of walking into his house at pleasure.

On the other hand, what Othello says early in the scene to Emilia,

"Leave procreants alone, and shut the door;"
and his subsequent address to her as he goes out, as decisively point out a room in Othello's castle as the place of the scene; and compel

THE MOOR OF VENICE. 223

OTH. Yes, you have seen Cassio and she together.

EMIL. But then I saw no harm; and then I heard

Each syllable, that breath made up between them.

OTH. What, did they never whisper?

EMIL. Never, my lord.

OTH. Nor send you out o'the way?

EMIL. Never.

OTH. To fetch her fan, her gloves, her mask, nor nothing?

EMIL. Never, my lord.

OTH. That's strange.

EMIL. I durst, my lord, to wager she is honest,
Lay down my soul at stake: if you think other,
Remove your thought; it doth abuse your bosom.
If any wretch hath put this in your head,
Let heaven requite it with the serpent's curse!
For, if she be not honest, chaste, and true,
There's no man happy; the purest of their wives⁷
Is foul as slander.

OTH. Bid her come hither;—go.—

[Exit EMILIA.]

She says enough;—yet she's a simple bawd,
That cannot say as much. This is a subtle whore,

us to place the several interlocutors there, however inconsistent with Roderigo's entry, and Iago's address to Desdemona.

The truth is, that our poet and his audience, in this instance as in many other, were content, from want of scenery, to consider the very same spot, at one and the same time, as the outside and inside of a house. See *The Historical Account of the English Stage*, &c. Vol. III. MALONE.

⁷ — of their wives —] Thus the folio. The quarto, 1622, reads—of her sex. MALONE.

A closet-lock-and-key of villainous secrets :
And yet she'll kneel, and pray ; I have seen her
do't.

Re-enter EMILIA, with DESDEMONA,

DES. My lord, what is your will?

OTH. Pray, chuck, come hither.

DES. What is your pleasure?

OTH. Let me see your eyes:
Look in my face.

DES. What horrible fancy's this?

OTH. Some of your function, mistress ;

[*To EMILIA.*

Leave procreants alone, and shut the door ;

Cough, or cry—hem, if any body come :

Your mystery, your mystery ;—nay, despatch.

[*Exit EMILIA.*

DES. Upon my knees, what doth your speech
import?

I understand a fury in your words,
But not the words.⁸

OTH. Why, what art thou?

DES. Your wife, my lord ; your true
And loyal wife.

OTH. Come, swear it, damn thyself ;
Lest, being like one of heaven, the devils them-
selves

Should fear to seize thee : therefore be double-
damn'd,

⁸ *But not the words.] This line is added out of the first edition.*
POPE.

THE MOOR OF VENICE. 225

Swear—thou art honest.

DES. Heaven doth truly know it.

OTH. Heaven truly knows, that thou art false as hell.

DES. To whom, my lord? With whom? How am I false?

OTH. O Desdemona!—away! away! away!

DES. Alas, the heavy day!—Why do you weep? Am I the occasion of these tears, my lord?

If, haply, you my father do suspect,
An instrument of this your calling back,
Lay not your blame on me; if you have lost him,
Why, I have lost him too.

OTH. Had it pleas'd heaven
To try me with affliction; had he rain'd
All kinds of sores, and flames, on my bare head;
Steep'd me in poverty to the very lips;
Given to captivity me and my utmost hopes;
I should have found in some part of my soul
A drop of patience: but (alas!) to make me
A fixed figure, for the time of scorn⁹

⁹ — time of scorn &c.] The reading of both the eldest quartos and the folio is,

“ — for the time of scorn.”

Mr. Rowe reads—*hand* of scorn; and succeeding editors have silently followed him.

I would (though in opposition to so many great authorities in favour of the change) continue to read with the old copy:

“ — the time of scorn.”

We call the *hour* in which we are to die, the *hour of death*—the time when we are to be judged—the *day of judgement*—the instant when we suffer calamity—the *moment of evil*; and why may we not distinguish the time which brings contempt along with it, by the title of the *time of scorn*? Thus, in *King Richard III*:

“ Had you such leisure in the time of death?—.”

To point his slow unmoving finger at,—
O! O!

Again, in *Soliman and Perseda*, 1599:

"So sings the mariner upon the shore,
"When he hath past the dangerous time of storms."

Again, in Marston's *Insatiate Countess*, 1603:

"I'll poison thee; with murder curbe thy paths,
"And make thee know a time of infamy."

Othello takes his idea from a clock. *To make me* (says he) *a fixed figure* (on the dial of the world) *for the hour of scorn to point and make a full stop at!* STEEVENS.

Might not Shakspeare have written:

"— for the scorn of time
"To point his slow unmoving finger at,"—

i. e. the marked object for the contempt of all ages and all time.
So, in *Hamlet*:

"For who would bear the whips and scorns of time?"

However, in support of the reading of the old copies, it may be observed, that our author has personified *scorn* in his 88th Sonnet:

"When thou shalt be dispos'd to set me light,
"And place my merit in the eye of scorn—."

The epithet *unmoving* may likewise derive some support from Shakspeare's 104th Sonnet, in which this very thought is expressed:

"Ah! yet doth beauty, like a dial-hand,
"Steal from his figure, and no pace perceiv'd;
"So your sweet hue, which methinks still doth stand,
"Hath motion, and mine eye may be deceiv'd."

In the clocks of the last age there was, I think, in the middle of the dial-plate a figure of time, which, I believe, was in our poet's thoughts, when he wrote the passage in the text. [See Vol. XII. p. 156, n. 9.]

The *finger* of the dial was the technical phrase. So, in *Albovine King of the Lombards*, by D'Avenant, 1629:

"Even as the slow finger of the dial
"Doth in its motion circular remove
"To distant figures,—."

D'Avenant was a great reader of Shakspeare, and probably had read his plays, according to the fashion of the time, in the folio, without troubling himself to look into the quarto copies.

Unmoving is the reading of the quarto, 1622. The folio reads —and moving; and this certainly agrees with the image presented and its counterpart, better than *unmoving*, which can be applied to

THE MOOR OF VENICE. 227

Yet could I bear that too; well, very well:
But there, where I have garner'd up my heart;^a
Where either I must live, or bear no life;³

a clock, only by licence of poetry, (*not appearing to move*,) and as applied to *scorn*, has but little force: to say nothing of the superfluous epithet *slow*; for there needs no ghost to tell us, that that which is *unmoving* is *slow*. *Slow* implies some sort of motion, however little it may be, and therefore appears to me to favour the reading of the folio.

I have given the arguments on both sides, and, from respect to the opinion of others, have printed *unmoving*, though I am very doubtful whether it was the word intended by Shakespeare. The quarto, 1622, has—*fingers*; the folio—*finger*. MALONE.

Perhaps we should read—*slowly moving finger at*. I should wish to reject the present reading, for even the word *slow* implies some degree of motion, though that motion may not be perceptible to the eye. *The time of scorn* is a strange expression, to which, I cannot reconcile myself; I have no doubt but it is erroneous, and with we had authority to read—*hand of scorn*, instead of *time*.

M. MASON.

If a certain culprit, in one of his soliloquies (after the execution of a late sentence in the corn-market) had been heard to exclaim:

“ — but, alas! to make me

“ A fixed figure, for the time of scorn

“ To point his slow unmoving finger at,—

“ O! O!”

he would, at once, have been understood, by the *TIME of scorn*, to mean the *HOUR of his exposure in the pillory*; and by *its slow unmoving FINGER*, the *HOUR-INDEX of the dial that fronted him*.—

Mr. Malone, in a subsequent note, hath remarked that, “ *his* for *its* is common in our author;” and in respect to the epithet *unmoving*, it may be observed, with Rosalind, not only that *time travels in divers paces with divers persons*, but, that for the same reason, it *GALLOPS with the thief to the gallows*, it *apparently STANDS STILL with the perjured in the pillory*. Whatever were the precise instance of disgrace to which Othello alluded, the text in its present state, is perfectly intelligible; and, therefore, should be preserved from capricious alterations. HENLEY.

^a — *garner'd up my heart*;] ² That is, *treasured up*; the *garner* and the *fountain* are improperly conjoined. JOHNSON.

³ *Where either I must live, or bear no life*;] So, in *King Lear*:

“ Whereby we do exist, or cease to be.” STEEVENS.

The fountain from the which my current runs,
Or else dries up; to be discarded thence!
Or keep it as a cistern, for foul toads⁴
To knot and gender in!—turn thy complexion
there!

Patience, thou young and rose-lipp'd cherubin;
Ay, there, look grim as hell!⁵

DES. I hope, my noble lord esteems me honest.

OTH. O, ay; as summer flies are in the shambles,

That quicken even with blowing. O thou weed,⁶
Who art so lovely fair, and smell'st so sweet,

⁴ — a cistern, for foul toads &c.] So, in *Antony and Cleopatra*:

“So half my Egypt were submerg'd, and made
“A cistern for scal'd snakes——.” STEEVENS.

⁵ — turn thy complexion there! &c.] At such an object do thou, *patience*, thyself change colour; at this do thou, even thou, *rosy cherub* as thou art, look as grim as hell. The old editions and the new have it:

“I here look grim as hell.”

I was written for *ay*, and not since corrected. JOHNSON.

Here in the old copies was manifestly an error of the press. See the line next but one above. Mr. Theobald made the correction.

MALONE.

⁶ — O thou weed,] Dr. Johnson has, on this occasion, been unjustly censured for having stifled difficulties where he could not remove them. I would therefore observe, that Othello's speech is printed word for word from the folio edition, though the quarto reads:

“O thou *black* weed!”

Had this epithet, *black*, been admitted, there would still have remained an incomplete verse in the speech: no additional beauty would have been introduced; but instead of it, a paltry antithesis between the words *black* and *fair*. STEEVENS.

The quarto, 1622, reads:

“O thou *black* weed, *why* art so lovely fair?

“Thou smell'st so sweet, that the sense aches at thee,” &c.

MALONE.

That the sense aches at thee,—'Would, thou had'st
ne'er been born!

DES. Alas, what ignorant sin have I committed?

OTH. Was this fair paper, this most goodly book,
Made to write whore upon? What committed!
Committed!⁸—O thou publick commoner!
I should make very forges of my cheeks,
That would to cinders burn up modesty,
Did I but speak thy deeds.—What committed!
Heaven stops the nose at it, and the moon winks;
The bawdy wind, that kisses all it meets,⁹

⁷ Was this fair, paper, &c.] Massinger has imitated this passage in
The Emperor of the East:

" — can you think

" This master piece of heaven, this precious vellum

" Of such a purity and virgin whiteness,

" Could be design'd to have perjury and whoredom

" In capital letters writ upon't?" STEEVENS.

⁸ Committed!] This, and the three following lines, are omitted
in the first quarto. For the peculiar sense in which the word—
committed, is here used, see Vol. XX. p. 420, n. 2. See also,
Decker's *Bell-man's Night Walkes*, &c. " But what doe they?
marrie, they doe that which the Constable should have done for
them both in the streets; that is to say, *commit, commit!*"

STEEVENS.

This word in Shakspeare's time, beside its general signification,
seems to have been applied particularly to unlawful acts of love.—
Hence perhaps it is so often repeated by Othello.

So, in Sir Thomas Overbury's *CHARACTERS*, (*A Very Woman*)
1614: " She *commits* with her ears for certain; after that, she may
go for a maid, but she has been lain with in her understanding."
The word is used in the same sense in *King Lear*:

" Commit not with man's sworn spouse."

Again, in Decker's *Honest Whore*, P. I:

" — if all *committers* stood in a rank,

" They'd make a lane, in which your shame might dwell."

MALONE.

⁹ The bawdy wind, that kisses all it meets,] So, in *The Merchant
of Venice*:

" Hugg'd and embraced by the strumpet wind."

MALONE.

Is hush'd within the hollow mine of earth,
And will not hear it: What committed!—
Impudent strumpet!

DES. By heaven, you do me wrong.

OTH. Are not you a strumpet?

DES. No, as I am a christian:
If to preserve this vessel for my lord,²
From any other³ foul unlawful touch,
Be—not to be a strumpet, I am none.

OTH. What, not a whore?

DES. No, as I shall be fav'd.

OTH. Is it possible?

DES. O, heaven forgive us!

OTH. I cry you mercy, then;
I took you for that cunning whore of Venice,
That married with Othello.—You, mistress,

Re-enter EMILIA.

That have the office opposite to Saint Peter,
And keep the gate of hell; You! you! ay, you!
We have done our course; there's money for your
pains;
I pray you, turn the key, and keep our counsel.

[*Exit.*

EMIL. Alas, what does this gentleman conceive?—

How do you, madam? how do you, my good lady?

DES. 'Faith, half asleep.

² *If to preserve this vessel for my lord,*] This expression, as well as many others, our author has borrowed from the sacred writings: "*— to possess his vessel in sanctification,*"—1 *Theff.* iv. 4.

MALONE.

³ *— any other—*] Thus the folio. The quarto reads—*any hatred.* STEEVENS.

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EMIL. Good madam, what's the matter with my lord?

DES. With who?

EMIL. Why, with my lord, madam.

DES. Who is thy lord?⁴

EMIL. He that is yours, sweet lady.

DES. I have none: Do not talk to me, Emilia; I cannot weep; nor answer have I none, But what should go by water.⁵ Pr'ythee, to-night Lay on my bed my wedding sheets,—remember;— And call thy husband hither.

EMIL. Here is a change, indeed! [Exit.

DES. 'Tis meet I should be us'd so, very meet. How have I been behav'd, that he might flick The small'st opinion on my great'st abuse?⁶

Re-enter EMILIA, with IAGO.

IAGO. What is your pleasure, madam? How is it with you?

⁴ *Who is thy lord?*] This, and the following speech, are omitted in the first quarto. STEEVENS.

⁵ — *answer have I none, But what should go by water.*] Camden has preserved an Epitaph on Queen Elizabeth, which concludes with a similar conceit:

“ I think the barge-men might with easier thighs

“ Have rowed her thither in her people's eyes:

“ For how-so-ere, thus much my thoughts have scann'd,

“ Sh'ad come by water, had she come by land.”

STEEVENS.

These lines are to be found in Decker's *Wonderful Yeare*, 1603, and probably were written by him. They are not as an epitaph.

REED.

⁶ — *on my great'st abuse?*] This is the reading of the quarto, 1622, which Dr. Johnson thought preferable to the reading of the folio—*on my least misuse*. MALONE.

DES. I cannot tell. Those, that do teach young babes,
Do it with gentle means, and easy tasks:
He might have chid me so; for, in good faith,
I am a child to chiding.

IAGO. What's the matter, lady?

EMIL. Alas, Iago, my lord hath so bewhor'd her,
Thrown such despite and heavy terms upon her,
As true hearts cannot bear.

DES. Am I that name, Iago?

IAGO. What name, fair lady?

DES. Such as, she says, my lord did say I was.

EMIL. He call'd her, whore; a beggar, in his drink,

Could not have laid such terms upon his callet.⁷

⁷ — upon his callet.] *Callet* is a lewd woman; so called (says Dr. Grey) from the French *calote*, which was a sort of head-dress worn by country girls. This head-dress is mentioned by Ben Jonson in his *Magnetick Lady*:

"The wearing the *callot*, the politic hood."

The word is likewise found in *Cocke Lorelles Bole*, a satyre, bl. l. printed by Wynkyn de Worde; no date:

"Yf he call her *calat* she calleth hym knave agayne."

On the books of the Stationers' Company is the following entry:
"Recevyd of Alexandre Lucye for his lycence for printinge of a booke intituled the—— orders of *Calletts* or drabbys." 1563.

STEEVENS.

—— such terms upon his callet.] This word is of great antiquity in the English language. Chaucer has it in his *Remedy of Love*:

"C, for calet, for of, we have O,

"L, for leude, D, for demeanure," &c. PERCY.

I meet with this word in *The Translation of Aristo*, 1591:

"And thus this old ill-favour'd spiteful *callet*—."

Harrington, in a note on that line, says that "*callet* is a nickname used to a woman," and that "in Irish it signifies a *witch*."

I have no faith in Dr. Grey's etymology of this word, *Calote* is a coif or light cap, worn by others beside country girls. MALONE.

Dr. Grey's etymology is taken from the Glossary to Urry's Chaucer. REED.

THE MOOR OF VENICE. 233

IAGO. Why did he so?

DES. I do not know; I am sure, I am none such.

IAGO. Do not weep, do not weep; Alas, the day!

EMIL. Has she forsook so many noble matches,
Her father, and her country, and her friends,
To be call'd—whore? would it not make one weep?

DES. It is my wretched fortune.

IAGO. Beshrew him for it!

How comes this trick upon him?

DES. Nay, heaven doth know.

EMIL. I will be hang'd, if some eternal villain,
Some busy and insinuating rogue,
Some cogging cozening slave, to get some office,
Have not devis'd this slander; I'll be hang'd else.

IAGO. Fye, there is no such man; it is impossible.

DES. If any such there be, heaven pardon him!

EMIL. A halter pardon him! and hell gnaw his
bones!

Why should he call her, whore? who keeps her
company?

What place? what time? what form? what like-
lihood?

The Moor's abus'd by some most villainous knave,⁸
Some base notorious⁹ knave, some scurvy fellow:—
O, heaven, that such companions² thou'dst unfold;
And put in every honest hand a whip,

⁸ — some most villainous knave,] Thus the folio. The quarto, 1622, reads — some outrageous knave. MALONE.

⁹ — notorious —] For gross, not in its proper meaning for known. JOHNSON.

² — such companions —] The same term of degradation has already occurred and been explained in *Julius Cæsar*. See Vol. XVIII. p. 90, n. 3. In *King Henry IV.* P. II. Vol. XIII. p. 84, Dol

To lash the rascal² naked through the world,
Even from the east to the west!

IAGO. Speak within door.³

EMIL. O, fye upon him! some such squire he was,
That turn'd your wit the seamy side without,⁴
And made you to suspect me with the Moor.

IAGO. You are a fool; go to.

DES. O good Iago,
What shall I do to win my lord again?
Good friend, go to him; for, by this light of heaven,
I know not how I lost him. Here I kneel:⁵ —
If e'er my will did trespass 'gainst his love,
Either in discourse of thought, or actual deed;⁶

Tearsheet also says to Pistol: — "I scorn you, scurvy companion."
STEEVENS.

Companion, in the time of Shakspeare, was used as a word of contempt, in the same sense as *fellow* is at this day.

So, in *The Widow's Tears*, by Chapman, 1612: "How now, base companion?"

Again, in *The Spanish Tragedy*, 1605:

"And better 'tis, that base companions die,

"Than by their life so hazard our good haps." MALONE.

² — the rascal —] Thus the quarto, 1622; folio — *rascals*. Emilia first wishes that all base fellows were detected, and then that heaven would put a whip in every honest hand to punish in a signal manner that villainous knave, particularly in her thoughts, who had abused the too credulous Moor. MALONE.

³ *Speak within door.*] Do not clamour so as to be heard beyond the house. JOHNSON.

⁴ — the seamy side without,] That is, *inside out*. JOHNSON.

This idea has already occurred. In a former scene, Iago speaks of Roderigo as of one,

"Whom love hath turn'd almost the wrong side outward."
STEEVENS.

⁵ *Here I kneel: &c.*] The first quarto omits these words and the rest of the speech. STEEVENS.

⁶ *Either in discourse of thought, or actual deed;*] Thus the old copies. So, in *Hamlet*:

Or that mine eyes, mine ears, or any sense,
Delighted them in any other form;
Or that I do not yet, and ever did,
And ever will, — though he do shake me off
To beggarly divorcement, — love him dearly,
Comfort forswear me! Unkindness may do much,
And his unkindness may defeat my life,
But never taint my love. I cannot say, whore;
It does abhor me, now I speak the word;
To do the act that might the addition earn,
Not the world's mass of vanity could make me.

IAGO. I pray you, be content; 'tis but his humour;
The business of the state does him offence,
And he does chide with you.⁷

DES. If 'twere no other, —

IAGO. It is but so, I warrant you. [*Trumpets.*
Hark, how these instruments summon to supper!

"O heaven! a beast, that wants *discourse of reason*,
"Would have mourn'd longer."

The modern editors, following Mr. Pope, read — *discourse, or thought.* MALONE.

Notwithstanding the instance given in favour of the old reading, I suspect, on the authority of the following note, that Mr. Pope's correction is defensible. STEEVENS.

The three ways of committing sin mentioned in the Catholick catechisms are — in *thought, word, and deed.* C.

The same words remain in our Liturgy. STEEVENS.

⁷ — — *and he does chide with you.*] This line is from the quarto, 1622. STEEVENS.

To *chide with* was the phraseology of the time. We have, I think, the same phrase in one of our poet's *Sonnets.* MALONE.

The same phrase indeed occurs in p. 91, but perhaps with a somewhat different construction:

"And *chides with* thinking." STEEVENS.

And the great messengers of Venice stay :⁸
Go in, and weep not ; all things shall be well.

[*Exeunt* DESDEMONA and EMILIA.

Enter RODERIGO.

How now, Roderigo ?

ROD. I do not find, 'that thou deal'st justly with me.

IAGO. What in the contrary ?

ROD. Every day thou doff'st me with some device, Iago ; and rather (as it seems to me now,) keep'st from me all conveniency, than suppliest me with the least advantage of hope. I will, indeed, no longer endure it : Nor am I yet persuaded, to put up in peace what already I have foolishly suffer'd.

IAGO. Will you hear me, Roderigo ?

ROD. 'Faith, I have heard too much ; for your words, and performances, are no kin together.

IAGO. You charge me most unjustly.

ROD. With nought but truth. I have wasted myself out of my means. The jewels you have had from me, to deliver to Desdemona, would half have corrupted a votarist : You have told me — she has received them, and return'd me expectations and comforts of sudden respect and acquittance ;⁹ but I find none.

⁸ *And the great messengers of Venice stay :*] Thus the quarto. The folio reads ;

“ The messengers of Venice stay the meat.” STEEVENS.

⁹ — and acquittance ;] This is the reading of the original quarto, 1622. The folio reads — and acquaintance.

Acquittance is requital. So, in *King Henry V* :

IAGO. Well; go to; very well.

ROD. Very well! go to! I cannot go to, man; nor 'tis not very well: By this hand, I say, it is very scurvy; and begin to find myself fobb'd in it.

IAGO. Very well.

ROD. I tell you, 'tis not very well. I will make myself known to Desdemona: If she will return me my jewels, I will give over my suit, and repent my unlawful sollicitation; if not, assure yourself I will seek satisfaction of you.

IAGO. You have said now.

ROD. Ay, and I have said nothing, but what I protest intendment of doing.

IAGO. Why, now I see there's mettle in thee: and even, from this instant, do build on thee a better opinion than ever before. Give me thy hand, Roderigo: Thou hast taken against me a most just exception; but yet, I protest, I have dealt most directly in thy affair.

ROD. It hath not appear'd.

IAGO. I grant, indeed, it hath not appear'd; and your suspicion is not without wit and judgement.² But, Roderigo, if thou hast that within thee indeed, which I have greater reason to believe now than ever,—I mean, purpose, courage, and valour,—this

¹ " And shall forget the office of our hand

² " Sooner than *'quittance of desert and merit.'*"

See also *Hamlet*, Vol. XXII. p. 329, n. 9. MALONE.

See also Vol. XIII. p. 16, n. 2. STEEVENS.

² — *your suspicion is not without wit and judgement.*] Shakespeare knew well, that most men like to be flattered on account of those endowments in which they are most deficient. Hence Iago's compliment to this *snipe* on his sagacity and shrewdness.

MALONE.

night show it: if thou the next night following enjoyest not Desdemona, take me from this world with treachery, and devise engines for my life.²

ROD. Well, what is it? is it within reason, and compass?

IAGO. Sir, there is especial commission⁸ come from Venice, to depute Cassio in Othello's place.

ROD. Is that true? why, then Othello and Desdemona return again to Venice.

IAGO. O, no; he goes into Mauritania, and takes away with him the fair Desdemona, unless his abode be linger'd here by some accident; wherein none can be so determinate, as the removing of Cassio.

ROD. How do you mean — removing of him?

IAGO. Why, by making him incapable of Othello's place; knocking out his brains.

ROD. And that you would have me do?

IAGO. Ay; if you dare do yourself a profit, and a right. He sups to-night with a harlot,⁴ and thither will I go to him; — he knows not yet of his honourable fortune: if you will watch his going thence, (which I will fashion to fall out between twelve and one,) you may take him at your pleasure; I will be near to second your attempt, and

² — — *take me from this world with treachery, and devise engines for my life.*] To *devise engines*, seems to mean, to contrive racks, tortures, &c. RITSON.

So, in *King Lear*:

“ — — like an *engine*, wrench'd my frame of nature.”

STEEVENS.

³ — — *there is especial commission* —] Shakspeare probably wrote — *a special* —. MALONE.

⁴ *He sups to-night with a harlot,*] The folio reads — *a harlotry*, which may be right. Our author has the expression — “*a peevish self-will'd harlotry*,” in two plays. RITSON.

he shall fall between us. Come, stand not amazed at it, but go along with me; I will show you such a necessity in his death, that you shall think yourself bound to put it on him. It is now high supper-time,⁵ and the night grows to waste:⁶ about it.

ROD. I will hear further reason for this.

IAGO. And you shall be satisfied. [Exeunt.]

* — *It is now high supper-time,*] I believe we should read:
It is now nigh supper-time, — M. MASON.

The old reading is the true one. There is no phrase more common than — "*high time to go to bed — to get up,*" &c. *High time is full, complete time.*

Thus Spenser, in his *Faery Queen*:

"*High time now 'gan it wax for Una fair*

"*To think of those her captive parents —.*"

Again:

"*High time it is this war now ended were.*"

Clarendon is frequent in his use of this expression.

STEEVENS.

⁶ — *and the night grows to waste:*] I suppose Iago means to say, that it is *near midnight*. Perhaps we ought to print — *waiſt*. Both the old copies, the quarto, 1622, and the folio, 1623, read — *waſt*, which was the old spelling of *waiſt*.

So *Hamlet*:

"*In the dead waſt [waiſt] and middle of the night.*"

See note on that passage, Vol. XXII. p. 42, n. 3.

So also, in *The Puritan*, a comedy, 1607:

"*ere the day*

"*Be spent to the girdle, thou shalt be free.*"

The words, however, may only mean — *the night is wasting apace.*

MALONE.

The last is certainly the true explanation. So, in *Julius Cæsar*:

"*Sir, March is wasted fourteen days.*" STEEVENS.

S C E N E III.

Another Room in the Castle.

*Enter OTHELLO, LODOVICO, DESDEMONA, EMILIA,
and Attendants.*

LOD. I do beseech you, sir, trouble yourself no further.

OTH. O, pardon me; 'twill do me good to walk.

LOD. Madam, good night; I humbly thank your ladyship.

DES. Your honour is most welcome.

OTH. Will you walk, sir? —

O, — Desdemona, —

DES. My lord?

OTH. Get you to bed on the instant; I will be return'd forthwith: dismiss your attendant there; look, it be done.

DES. I will, my lord.

[Exeunt OTHELLO, LODOVICO, and Attendants.]

EMIL. How goes it now? he looks gentler than he did.

DES. He says, he will return incontinent:

He hath commanded me to go to bed,

And bade me to dismiss you.

EMIL. Dismiss me!

DES. It was his bidding; therefore, good Emilia, Give me my nightly wearing, and adieu:

We must not now displease him.

EMIL. I would, you had never seen him!

DES. So would not I; my love doth so approve him,

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That even his stubbornness, his checks, and frowns,—
Pr'ythee, unpin me,—have grace and favour in
them.

EMIL. I have laid those sheets you bade me on
the bed.

DES. All's one:—Good father! ⁶ how foolish are
our minds!—

If I do die before thee, pr'ythee, shroud me
In one of those same sheets.

EMIL. Come, come, you talk:

DES. My mother had a maid, call'd—Barbara;
She was in love; and he, she lov'd, prov'd, mad,
And did forsake her: ⁷ she had a song of—willow;
An old thing 'twas, but it express'd her fortune,
And she died singing it: That song, to-night,
Will not go from my mind; I have much to do,
But to go hang my head ⁸ all at one side,
And sing it like poor Barbara. Pr'ythee, despatch:

⁶ ——— *Good father!*] Thus the folio. The quarto, 1622, reads—
all's one, good faith. MALONE.

⁷ ——— *and he, she lov'd, prov'd mad,*
And did forsake her:] I believe that *mad* only signifies *wild*,
frantick, uncertain. JOHNSON.

Mad, in the present instance, ought to mean—inconstant. RITSON.
We still call a wild giddy girl a *mad-cap*: and, in the First Part of
King Henry VI. are mentioned,

“*Mad, natural graces that extinguish art.*”
Again, in *The Two Gentlemen of Verona*:

“*Come on, you mad-cap.*”
Again, in *Love's Labour's Lost*: “*Do you hear, my mad wenches?*”
STEEVENS.

⁸ ——— *I have much to do,*
But to go hang my head —] *I have much ado to do any thing*
but hang my head. We might read:
Not to go hang my head.

This is perhaps the only insertion made in the latter editions
which has improved the play. The rest seem to have been added
for the sake of amplification, or of ornament. When the imagina-

EMIL. Shall I go fetch your night-gown?

DES. No, unpin me here.—

This Lodovico is a proper man.

EMIL. A very handsome man.

DES. And he speaks well.

EMIL. I know a lady in Venice, who would have walk'd barefoot to Palestine, for a touch of his nether lip.

DES. *The poor soul^s sat sighing^s by a sycamore tree,
Sing all a green willow;² [Singing.
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow:*

tion had subsided, and the mind was no longer agitated by the horror of the action, it became at leisure to look round for specious additions. This addition is natural. Desdemona can at first hardly forbear to sing the song; she endeavours to change her train of thoughts, but her imagination at last prevails, and she sings it.

JOHNSON.

From *I have much to do, to Nay, that's not nent*, was inserted after the first edition, as was likewise the remaining part of the song. STEEVENS.

¹ *The poor soul &c.*] This song, in two parts, is printed in a late collection of old ballads; the lines preserved here differ somewhat from the copy discovered by the ingenious collector.

JOHNSON.

² *— sat sighing —*] The folio reads—*singing*. The passage, as has been already observed, is not in the original copy printed in 1622. The reading of the text is taken from a quarto of no authority printed in 1630. *Sighing*, as Mr. Steevens has observed, is also the reading in the black-letter copy of this ballad in the Pepys Collection, which Dr. Percy followed. See *The Reliques of Ancient English Poetry*. I. 192. MALONE.

³ *Sing all a green willow; &c.*] In the *Gallery of gorgious Inventions &c.* 4to. 1578, there is also a song to which the burden is—

“Willow, willow, willow, sing all of green willow;

“Sing all of greene willow shall be my garland.”

Sig. L. ii. STEEVENS.

THE MOOR OF VENICE. 243

*The fresh streams³ ran by her, and murmur'd her
moans;*

Sing willow, &c.

Her salt tears fell from her, and soften'd the stones:

Lay by these:

Sing willow, willow, willow;

Pr'ythee, hie thee; he'll come anon.—

Sing all a green willow must be my garland.

2.

Let nobody blame him, his scorn I approve,⁴—

Nay, that's not next.—Hark! who is it that knocks?

EMIL. It is the wind.

DES. *I call'd my love, false love;⁵ but what said
he then?*

Sing willow, &c.

If I court no women, you'll couch with no men.⁶

³ *The fresh streams &c.*] These lines are formed with some additions from two couplets of the original song;

“ *The cold streams ran by him, his eyes wept apace;*

“ *O willow, &c.*

“ *The salt tears fell from him, which drowned his face;*

“ *O willow, &c.*

“ *The mute birds fate by him, made tame by his moans;*

“ *O willow, &c.*

“ *The salt tears fell from him, which soften'd the stones.”*

MALONE.

⁴ *Let nobody blame him, his scorn I approve,*] In the original:

“ *Let nobody blame me, her scorn I do prove,*

“ *O willow, &c.*

“ *She was born to be fair; I to die for her love.”*

MALONE.

⁶ *I call'd my love, false love;*] This couplet is not in the ballad,

So, get thee gone ; good night. Mine eyes do itch ;
Doth that bode weeping ?

EMIL. 'Tis neither here nor there.

DES. I have heard it said so. — O, these men, these
men ! —

Dost thou in conscience think, — tell me, Emilia, —
That there be women do abuse their husbands
In such gross kind ?

EMIL. There be some such, no question.

DES. Would'st thou do such a deed for all the
world ?

EMIL. Why, would not you ?

DES. No, by this heavenly light !

EMIL. Nor I neither by this heavenly light ;
I might do't as well i'the dark.

DES. Would'st thou do such a deed for all the
world ?

EMIL. The world is a huge thing : 'Tis a great
price
For a small vice.

DES. Good troth, I think thou would'st not.

EMIL. By my troth, I think, I should ; and un-
do't, when I had done. Marry, I would not do

which is the complaint, not of a woman forsaken, but of a man
rejected. These lines were properly added when it was accom-
modated to a woman. JOHNSON.

⁶ ——— you'll couch with mo men.] This verb is found also in
The Two Noble Kinsmen, 1634 :

“ ——— O, if thou couch

“ But one night with her, ———.” MALONE.

It is used likewise in *The Merchant of Venice* :

“ ——— couching with the lawyer's clerk.” STEEVENS.

⁷ *I have heard it said so.*] This as well as the following speech,
is omitted in the first quarto. STEEVENS.

such a thing for a joint-ring;⁸ nor for measures of lawn; nor for gowns, petticoats, nor caps, nor any petty exhibition: but, for the whole world,—Why, who would not make her husband a cuckold, to make him a monarch? I should venture purgatory for't.

DES. Beshrew me, if I would do such a wrong for the whole world.

EMIL. Why, the wrong is but a wrong i'the world; and, having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.

DES. I do not think, there is any such woman.

EMIL. Yes, a dozen; and as many
To the vantage,⁹ as would store the world they
play'd for.

But, I do think,² it is their husbands' faults,
If wives do fall; Say, that they slack their duties,
And pour our treasures into foreign laps;³

⁸ ——— for a joint-ring;] Anciently a common token among lovers. The nature of these rings will be best explained by a passage in Dryden's *Don Sebastian*:

" ——— a curious artist wrought them,
" With joints so close as not to be perceiv'd;
" Yet are they both each other's counterpart:
" Her part had Juan inscrib'd, and his had Zayda,
" (You know those names are theirs) and, in the midst,
" A heart divided in two halves was plac'd.
" Now if the rivets of those rings inclos'd,
" Fit not each other, I have forg'd this lye:
" But if they join, you must for ever part." STEEVENS.

⁹ To the vantage,] i. e. to boot, over and above. STEEVENS.

² But, I do think, &c.] The remaining part of this speech is omitted in the first quarto. STEEVENS.

³ And pour our treasures into foreign laps;] So, in one of our author's poems;

" Robb'd other beds' revenues of their rents."

MALONE.

Or else break out in peevish jealousies,
Throwing restraint upon us ; or, say, they strike us,
Or scant our former having⁴ in despite ;
Why, we have galls ; and, though we have some
grace,

Yet have we some revenge. Let husbands know,
Their wives have sense like them: ⁵ they see, and
smell.

And have their palates both for sweet and sour,
As husbands have. What is it that they do,
When they change us for others? Is it sport?

I think it is ; And doth affection breed it?

I think, it doth; Is't frailty, that thus errs?

It is so too: And have not we affections?

Desires for sport? and frailty, as men have?

Then, let them use us well: else, let them know,
The ills we do, their ills instruct us to.⁹

DES. Good night, good night: Heaven me such
usage fend,⁷

Not to pick bad from bad ; but, by bad, mend !

[*Exeunt.*

~~—~~ our former having —] Our former allowance of expence.
JOHNSON.

⁶ — have sense like them:] *Sense* is used here, as in *Hamlet*, for *sensation*, or *sensual appetite*. See Vol. XXII. p. 228, n. 9. MALONE.

6 — *instruct* us to.] Mr. Malone, in the following note, has described and rejected a correction which I have received on the authority of the following passage in *Pericles*. Till this instant I had supposed this passage itself to need amendment:

"Your honour and your goodness *teach me to it.*"

Perhaps no rhyme was intended. STEEVENS.

This passage, [in *Othello*,] as has been already observed, is not in the quarto, 1622. The reading of my text [*fo*] is that of the folio, 1623. The modern editors, following an alteration made by the editor of the second folio, read—instruct us *to*. Our poet, for the sake of rhyme, often uses an uncommon phraseology; I have therefore adhered to the authentick copy. MALONE.

7 — *Heaven me such usage send,*] Such *uses* is the reading of the

THE MOOR OF VENICE. 47

ACT V. SCENE I.

A Street.

Enter IAGO and RODERIGO.

IAGO. Here, stand behind this bulk ; straight will
he come :

Wear thy good rapier bare, and put it home ;
Quick, quick ; fear nothing ; I'll be at thy elbow :
It makes us, or it mars us ; think on that,
And fix most firm thy resolution.

ROD. Be near at hand ; I may miscarry in't.

IAGO. Here, at thy hand ; be bold, and take thy
sword. *[Retires to a little distance.]*

ROD. I have no great devotion to the deed ;
And yet he has given me satisfying reasons :—
'Tis but a man gone :—forth, my sword ; he dies.
[Goes to his stand.]

IAGO. I have rubb'd this young quat almost to
the sense,
And he grows angry.⁸ Now, whether he kill Cassio,

folio, and of the subsequent editions ; but the old quarto has,—
such *usage* fend. *Usage* is an old word for *custom*, and, I think,
better than *uses*. JOHNSON.

⁸ *I have rubb'd this young quat almost to the sense,*

And he grows angry.] This is a passage much controverted
among the editors. Sir T. Hanmer reads *quab*, a *gudgeon* ; not
that a *gudgeon* can be *rubbed* to much *sense*, but that a man grossly
deceived is often called a *gudgeon*. Mr. Upton reads — *quail*,
which he proves, by much learning, to be a very cholerick bird.
Dr. Warburton retains *gnat*, which is found in the early quarto.
Theobald would introduce *knot*, a small bird of that name. I have
followed the text of the folio, and third and fourth quartos.

A *quat* in the midland counties is a *pimple*, which by rubbing

Or Cassio him, or each do kill the other,
 Every way makes my gain :⁹ Live Roderigo,
 He calls me to a restitution large
 Of gold, and jewels, that I bobb'd from him,^a
 As gifts to Desdemona ;
 It must not be: if Cassio do remain,
 He hath a daily beauty in his life,
 That makes me ugly; and, besides, the Moor
 May unfold me to him; there stand I in much peril :
 No, he must die :—But so, I hear him coming.

Enter CASSIO.

ROD. I know his gait, 'tis he ;—Villain, thou diest.
 [*Rushes from his post, and makes a pass at CASSIO.*]

is made to smart, or is rubbed to sense. Roderigo is called a *quat* by the same mode of speech, as a low fellow is now termed in low language a *scab*. To rub to the sense, is to rub to the quick. JOHNSON.
 The same explanation appeared in a magazine in the year 1748.

REED.

So, in *The Devil's Law-Case*, 1623: "O young *quat*! incontinence is plagued in all creatures in the world."

Again, in Decker's *Gul's Hornbook*, 1609: "— whether he be a *yong quat* of the first yeeres revennew, or some austere and sullen-fac'd steward," &c.

Such another thought occurs in Ben Jonson's *Catiline*:

" — must have their disgraces still new rubb'd,

" *To make them smart.*" &c.

Again, in the Preface to Robert Dallington's *Method of Travel*, shewed by taking the View of France, as it stood in the years of our Lord, 1598: " — and be assured that where it rubbeth the French itche till it smart," &c. STEEVENS.

⁹ — my gain:] The quartos read—my game. STEEVENS.

^a — that I bobb'd from him,] That I *fool'd* him out of. A *bob* formerly signified a mock, or jeer. Coles renders it in his Dictionary, 1679, by *sanna*, as he does *bobb'd* by *illusus*. MALONE.

To *bob* for fish is likewise a technical term among those who delight in angling. Thus, in a well-known line describing a giant's occupation:

" He sat upon a rock, and *bobb'd* for whales." STEEVENS.

CAS. That thrust had been mine enemy indeed,
But that my coat is better than thou think'st;
I will make proof of thine.

[*Draws, and wounds RODERIGO.*

ROD. O, I am slain!

[*IAGO rushes from his post, cuts CASSIO behind
in the leg,³ and exit.*

CAS. I am maim'd for ever:—Help, ho! murder!
murder! [*Falls.*

Enter OTHELLO at a distance.

OTH. The voice of Cassio:—Iago keeps his word.

ROD. O, villain that I am!

OTH. Hark! 'tis even so,

CAS. O, help! ho! light! a surgeon!

OTH. 'Tis he;—O brave Iago, honest, and just,
That hast such noble sense of thy friend's wrong!
Thou teachest me,—Minion, your dear lies dead,
And your fate hies apace:⁴—Strumpet, I come:
Forth of my heart⁵ those charms, thine eyes, are
blotted;

³ ——— *in the leg.*] Iago maims Cassio in the leg, in consequence of what he had just heard him say, from which he supposed that his body was defended by some secret armour. MALONE.

⁴ *And your fate hies apace.*] Thus the first quarto. The second quarto and the folio read—And your *unblest* fate hies.

⁵ *Forth of my heart &c.*] Thus the first quarto. The folio reads—*For of.* STEEVENS.

Mr. Whalley observes to me that the reading of the quarto is the true one. *Forth* signifies both *out* and *from*. So, in *Hamlet*:

“ *Forth* at your eyes your spirits wildly peep.”

Again, in Jonson's *Volpone*:

“ *Forth* the resolved corners of his eyes.”

Mr. Henley had also made the same observation, and in proof of it produced the following passages from *King Richard III.*

Thy bed, lust-stain'd, shall with lust's blood be
spotted. [Exit OTHELLO.]

Enter LODOVICO, and GRATIANO, at a distance.

CAS. What, ho! no watch? no passage?⁶ murder! murder!

GRA. 'Tis some mischance; the cry is very dreadful.

CAS. O, help!

LOD. Hark!

ROD. O wretched villain!

LOD. Two or three groans;—it is a heavy night:⁷
These may be counterfeits; let's think't unsafe
To come in to the cry, without more help.

ROD. No body come? then shall I bleed to death.

"I clothe my naked villainy

"With old odd ends, stol'n forth of holy writ."

Again:

"Faith, none but Humphrey Houre, that call'd your grace,

"To breakfast once, forth of my company." REED.

For off [once proposed by Mr. Steevens] is the conjectural reading introduced by the editor of the second folio, and is one of a thousand proofs of capricious alterations made in that copy, without any regard to the most ancient editions. The original reading is undoubtedly the true one. So, in *Mount Tabor, or the Private Exercises of a penitent Sinner*, 1639: "— whilst all this was acting, there came forth of another door at the farthest end of the stage, two old men," &c. MALONE.

⁶ — no passage?] No passengers? nobody going by?

JOHNSON:

So, in *The Comedy of Errors*:

"Now in the stirring passage of the day." STEEVENS.

⁷ — a heavy night:] A thick cloudy night, in which an ambush may be commodiously laid. JOHNSON.

So, in *Measure for Measure*:

"Upon the heavy middle of the night." STEEVENS.

THE MOOR OF VENICE. 251

Enter IAGO, with a light.

LOD. Hark!

GRA. Here's one comes in his shirt, with light and weapons.

IAGO. Who's there? whose noise is this, that cries on murder?^{*}

LOD. We do not know.

IAGO. Did you not hear a cry?

CAS. Here, here; for heaven's sake, help me.

IAGO. What's the matter?

GRA. This is Othello's ancient, as I take it.

LOD. The same, indeed; a very valiant fellow.

IAGO. What are you here, that cry so grievously?

CAS. Iago? O, I am spoil'd, undone by villains! Give me some help.

IAGO. O me, lieutenant! what villains have done this?

CAS. I think, that one of them is hereabout,

* ——— *whose noise is this, that cries on murder?*] Thus the quarto, 1622, and the folio, 1623; and such was the phraseology of Shakespeare's age. So, in *Eastward Hoe*, a comedy, 1605:

"Who *cries on* murder? lady, was it you?"

That line is a parody on one in *The Spanish Tragedy*.—The editor of the second folio, who altered whatever he did not understand, for *cries on* substituted *cries out*, and has been followed by all the modern editors. MALONE.

To "cry *on*" any thing, is not, I believe, a phrase more ancient than to "cry *out*" on any thing. In *King Henry IV.* P. II. these prepositions *and* together in one line:

"And that same word even now *cries out on* us."

Perhaps they would both also have been employed in the passage under consideration; but that the structure of our author's verse required only one of them.—I mention these circumstances, that the enormous guilt of the second folio, and its copiers, may be in some degree extenuated. STEEVENS.

And cannot make away.

IAGO. O treacherous villains!—
What are you there? come in, and give some help.
[To LODOVICO and GRATIANO.

ROD. O, help me here!

CAS. That's one of them.

IAGO. O murderous slave! O villain!
[IAGO *stabs* RODERIGO.

ROD. O damn'd Iago! O inhuman dog!—
O! O! O!

IAGO. Kill men i'the dark!—Where be these
bloody thieves?—

How silent is this town!—Ho! murder! murder!
What may you be? are you of good, or evil?*

LOD. As you shall prove us, praise us.

IAGO. Signior Lodovico?

LOD. He, sir.

IAGO. I cry you mercy; Here's Cassio hurt
By villains.

GRA. Cassio?

IAGO. How is it, brother?

CAS. My leg is cut in two.

IAGO. Marry, heaven forbid!—
Light, gentlemen; I'll bind it with my shirt.

Enter BIANCA.

BIAN. What is the matter, ho? who is't that
cry'd?

IAGO. Who is't that cry'd?

* — are you of good, or evil? So, in *Hamlet*:

“ Art thou a spirit of health? or goblin damn'd?”

STEEVENS.

BIAN. O my dear Cassio ; my sweet Cassio !
O Cassio ! Cassio ! Cassio !

IAGO. O notable strumpet !—Cassio, may you suspect

Who they should be, that have thus mangled you?
CAS. No.

GRA. I am sorry, to find you thus : I have been
to seek you.

IAGO. Lent me a garter :² So.—O, for a chair,
To bear him easily hence !

BIAN. Alas, he faints :—O Cassio ! Cassio ! Cassio !

IAGO. Gentlemen all, I do suspect this trash
To be a party in this injury.³—

Patience a while, good Cassio.—Come, come ;

Lend me a light.—Know we this face, or no ?

Alas ! my friend and my dear countryman,⁴

Roderigo ? no :—Yes, sure ;—O heaven ! Roderigo.

GRA. What, of Venice ?

IAGO. Even he, sir ; did you know him ?

GRA. Know him ? ay.

IAGO. Signior Gratiano ? I cry you gentle pardon ;

These bloody accidents must excuse my manners,
That so neglected you.

GRA, I am glad to see you.

IAGO. How do you, Cassio ?—O, a chair, a chair !

² *Lend me a garter: &c.*] This speech is omitted in the first quarto. STEEVENS.

³ *To be a party in this injury.*] Thus the folio. The quarto, 1622, reads—to bear a part in this. MALONE.

⁴ *Alas ! my friend, and my dear countryman,*] This passage incontrovertibly proves that Iago was meant for a Venetian. STEEVENS.

GRA. Roderigo !

IAGO. He, he, 'tis he :—O, that's well said ;—
the chair :— [A chair brought in.

Some good man bear him carefully from hence ;
I'll fetch the general's surgeon.—For you, mistress,
[To BIANCA.

Save you your labour.—He that lies slain here,
Cassio,

Was my dear friend : What malice was between you ?

CAS. None in the world ; nor do I know the man.

IAGO. [To BIAN.] What look you pale ?—O,
bear him out o'the air.—

[CASSIO and ROD. are borne off.

Stay you, good gentlemen :⁵ — Look you pale,
mistress ?

Do you perceive the gashness⁶ of her eye ?—

Nay, if you stare,⁷ we shall hear more anon :—

⁵ — good gentlemen :] Thus the folio. The quarto reads —
gentlewoman. STEEVENS.

That the original is the true reading, may be collected from the situation and feelings of the parties on the scene. No reason can be assigned why *Lodovico* and *Gratiano* should immediately quit the spot where they now are, before they had heard from Iago further particulars of the attack on Cassio, merely because Cassio was borne off : whereas, on the other hand, his mistress, Bianca, who has been officiously offering him assistance, would naturally endeavour to accompany him to his lodgings. STEEVENS.

There seems to me to be a very good reason assignable why these two gentlemen should immediately quit the spot on Cassio's being borne off, viz. to assist him or see him properly taken care of, rather than to stay and gratify their curiosity. Respect for the person appointed Othello's successor, if not personal regard, would, I should think, naturally have dictated such a proceeding, had they not been stopped by Iago's desiring them not to go. REED.

⁶ — the gashness —] So, the folio. The quartos read —
gestures. STEEVENS.

⁷ Nay, if you stare,] So, the folio. The quartos read — *stirs*.
STEEVENS.

THE MOOR OF VENICE. 255

Behold her well; I pray you, look upon her;
Do you see, gentlemen? nay, guiltiness will speak,
Though tongues were out of use.*

Enter EMILIA.

EMIL. 'Las, what's the matter; what's the matter, husband?

IAGO. Cassio hath here been set on in the dark,
By Roderigo, and fellows that are scap'd;
He's almost slain, and Roderigo dead.

EMIL. Alas, good gentleman? alas, good Cassio!

IAGO. This is the fruit of whoring.—Pr'ythee,
Emilia,
Go know of Cassio where he supp'd to-night:†—

* ——— *guiltiness will speak,*

Though tongues were out of use,] So, in *Hamlet*:

"For murder, though it have no tongue, will speak

"With most miraculous organ." STEEVENS.

† ——— *Pr'ythee, Emilia,*

Go know of Cassio where he supp'd to-night:] In the last scene of the preceding act Iago informs Roderigo, that Cassio was to sup with Bianca; that he would accompany Cassio to her house, and would take care to bring him away from thence between twelve and one. Cassio too had himself informed Iago, in Act. sc. i. that he would sup with Bianca, and Iago had promised to meet him at her house. Perhaps, however, here Iago chose to appear ignorant of this fact, conscious that he had way-laid Cassio, and therefore desirous of being thought ignorant of his motions during the evening. MALONE.

Yet, how happens it, that Bianca, instead of replying—*He supp'd &c.* did not answer, addressing herself to Iago:

Why, you know,

He supp'd &c.?

The former line being imperfect, some such words might have been omitted. Or perhaps, our author was unwilling that Bianca should say in the presence of Iago's wife, that he too had been of Cassio's supper-party; and hence this seeming inconsistency. STEEVENS.

What, do you shake at that?

BIAN. He supp'd at my house; but I therefore shake not.

IAGO. O, did he so? I charge you, go with me.

EMIL. Fye, fye upon thee, strumpet!

BIAN. I am no strumpet; but of life as honest, As you that thus abuse me.

EMIL. As I? foh! fye upon thee!

IAGO. Kind gentlemen, let's go see poor Cassio dress'd:—

Come, mistress, you must tell us another tale.—

Emilia, run you to the citadel,

And tell my lord and lady what has happ'd.—

Will you go on, I pray?—This is the night, [*Aside.*

That either makes me, or fordoes me quite.²

[*Exeunt.*

S C E N E II.

A Bedchamber: DESDEMONA in bed asleep. A light burning.

Enter OTHELLO.

OTH. It is the cause, it is the cause, my soul,—
Let me not name it³ to you, you chaste stars!—

² —or fordoes me quite.] To *fordo*, is to undo, to ruin, to destroy. So, in *Hamlet*:

“ — did, with desperate hand,

“ *Fordo* its own life.”

Again, in the Interlude of *Jacob and Esau*, 1568:

“ If God were so pleased, I would that were *fordonne*.”

STEEVENS.

See Vol. XXII. p. 95, n. 2. MALONE.

³ *It is the cause, it is the cause, my soul,—*

Let me not name it —] The abruptness of this soliloquy makes

It is the cause.—Yet I'll not shed her blood;
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster.

[*Takes off his sword.*

Yet she must die, else she'll betray more men.⁴
Put out the light, and then put out the light:⁵

it obscure. The meaning, I think, is this:—I am here (says Othello in his mind) overwhelmed with horror. What is the reason of this perturbation? Is it want of resolution to do justice? Is it the dread of shedding blood? No; it is not the action that shocks me, but *it is the cause, it is the cause, my soul; let me not name it to you, ye chaste stars! it is the cause.* JOHNSON.

Othello, full of horror at the cruel action which he is about to perpetrate, seems at this instant to be seeking his justification, from representing to himself *the cause*, i. e. the greatness of the provocation he had received. STEEVENS.

⁴ *Yet she must die, else she'll betray more men.*] This is the second attempt of Othello to justify what he has undertaken. First he says, *It is the cause*, i. e. his own *cause*; now he is willing to suppose himself the preventer of mischief to others. STEEVENS.

⁵ *Put out the light, and then put out the light:*] It should be thus printed:

Put out the light, and then—Put out the light!

The meaning is, I will put out the light, and then proceed to the execution of my purpose. But the expression of *putting out the light*, bringing to mind the effects of the extinction of the light of life, he breaks short, and questions himself about the effects of this metaphorical extinction, introduced by a repetition of his first words, as much as to say,—But hold, let me first weigh the reflections which this expression so naturally excites. WARBURTON.

This has been considered as a very difficult line. *Fielding* makes *Betterton* and *Booth* dispute about it with the *author himself* in the other world. The punctuation recommended by Dr. Warburton, gives a spirit to it which I fear was not intended. It seems to have been only a *play upon words*. *To put the light out* was a phrase for *to kill*. In *The Maid's Tragedy*, *Melantius* says,

“ — 'Tis a justice, and a noble one,

“ *To put the light out of such base offenders.*” FARMER.

This phrase is twice used in *Sidney's Arcadia*, for killing a lady, p. 460, and 470, edit. 1633.

Again, in an unpublished play called *The Second Maiden's Tragedy*, by *George Chapman*, licensed by *Sir George Buc*, October

If I quench thee, thou flaming minister,
I can again thy former light restore,

31st, 1611: (now in the library of the Earl of Shelburne, who honoured me with the use of it:)

"—— O soul of cunning!

" Came that arch subtilty from thy lady's counsel,

" Or thine own sudden craft? confess to me

" How oft thou hast been a bawd to their close adions,

" Or all thy light goes out." STEEVENS.

Put out the light, and then put out the light:] This is one of the passages to which I alluded in a note on *As you like it*, Vol. VIII, p. 343, in which, by a modern regulation, our poet's words have obtained a meaning, which in my opinion was not in his thoughts. Mr. Upton was the first person who introduced the conceit in this line, which has been adopted since his book appeared, by pointing it thus:

Put out the light, and then—Put out the light! &c.

I entirely agree with Dr. Farmer, that this regulation gives a spirit to this passage that was not intended. The poet, I think, meant merely to say,—“I will now put out the lighted taper which I hold, and then put out the light of life;” and this introduces his subsequent reflection and comparison, just as aptly, as supposing the latter words of the line to be used in the same sense as in the beginning of it, which cannot be done without destroying that equivoque and play of words of which Shakspeare was so fond.

There are few images which occur more frequently in his works than this. Thus, in *King Henry VI.* Part III. the dying Clifford says,

“ Here burns my candle out, ay, here it dies.”

Again, in *Macbeth*:

“ Out, out, brief candle!”

Again, in *King Henry VIII*:

“ This candle burns not clear; 'tis I must snuff it;

“ Then out it goes.”

Again, in his *Rape of Lucrece*:

“ Fair torch, burn out thy light, and lend it not

“ To darken her, whose light excelleth thine!”

Let the words—*put out her light*, stand for a moment in the place of—*darken her*, and then the sentence will run—*Burn out thy light, fair torch, and lend it not to put out her light, whose light is more excellent than thine.* In the very same strain, says Othello, “*let me first extinguish the light I now hold, and then put out the light of life.*” But how different in effect and importance are these two acts! The extinguished taper can be lighted again, but the light of life, when once extinguished, can never, alas, be relumined!”

THE MOOR OF VENICE. 259

Should I repent me:—but once put out thine,⁶
 Thou cunning'st pattern of excelling nature,⁷
 I know not where is that Promethean heat,
 That can thy light relume.⁸ When I have pluck'd
 thy rose,⁹

I cannot give it vital growth again,
 It needs must wither:—I'll smell it on the tree.—

[*Kissing her.*]

O balmy breath, that dost almost persuade
 Justice to break her sword!—One more, one more.—
 Be thus when thou art dead, and I will kill thee,
 And love thee after:—One more, and this the
 last:

The question is not, which regulation renders the passage most elegant and spirited, but what was the poet's idea. — I believe, however, that Shakspeare wrote—and then put out *thy* light; and the reading of the original copy in a subsequent line, “—but once put out *thine*,” seems to me to countenance this emendation.

In *The Merchant of Venice* the word *light* is used with equal ambiguity:

“Let me give *light*, but let me not be *light*.” MALONE.

⁶ — put out thine,] Thus the quarto. The folio reads—put out *thy light*. I have chosen the former reading for the sake of measure, and to escape a useless repetition of the word—*light*.

STEEVENS.

⁷ Thou cunning'st pattern of excelling nature,] So, in *Palmerin D'Oliua*, 1588, p. 1: “—those that beheld her, esteemed her for the chiefest piece of workmanship that ever nature framed.”

REED.

⁸ That can thy light relume.] Thus the folio. The first quarto—return: the second quarto—*relumine*. STEEVENS.

Our poet has *illum* for *illuminate*, in *Hamlet*:

“Had made his course, to *illum* that part of heaven,

“Where now it burns.” MALONE.

⁹ — thy *rose*,] Thus the folio. The quarto reads,—*the rose*. Again, the quarto reads,

“—I'll smell *it* on the tree.”

The folio,

“I'll smell *thee* on the tree.” STEEVENS.

So sweet was ne'er so fatal. I must weep,
But they are cruel tears: This sorrow's heavenly;²
It strikes, where it doth love.—She wakes—

DES. Who's there? Othello?

OTH. Ay, Desdemona.

DES. Will you come to bed, my lord?

OTH. Have you pray'd to-night, Desdemona?

DES. Ay, my lord.

OTH. If you bethink yourself of any crime,
Unreconcil'd as yet to heaven and grace,
Solicit for it straight.

DES. Alas, my lord, what may you mean by that?

OTH. Well, do it, and be brief; I will walk by:
I would not kill thy unprepared spirit;
No,—Heaven forefend!—I would not kill thy soul.³

DES. Talk you of killing?

OTH. Ay, I do.

DES. Then, heaven

² — *This sorrow's heavenly;*] This tenderness, with which I lament the punishment which justice compels me to inflict, is a holy passion.

I wish these two lines could be honestly ejected. It is the fate of Shakspeare to counteract his own pathos. JOHNSON.

Perhaps the poet would not have retained both these images, had he published the play himself, though in the hurry of composition he threw them both upon paper. The first seems adopted from the fabulous history of the crocodile, the second from a passage in the scripture. STEEVENS.

"Whom the Lord loveth, he chasteneth." M. MASON.

³ — *I would not kill thy soul.*] Sir W. D'Avenant has borrowed this thought in his *Albovine King of Lombardy*, 1629:

"I am not fraught with devil's spleen; I would

"Not hurt thy soul."

Othello appears to have been a favourite of his author; for he has bestowed on him that piety which he had refused to *Hamlet*. See Vol. XXII. p. 216, n. 7. STEEVENS.

Have mercy on me!

OTH. Amen, with all my heart!

DES. If you say so, I hope you will not kill me.

OTH. Humph!

DES. And yet I fear you; for you are fatal then,
When your eyes roll so: Why I should fear, I know
not,

Since guiltiness I know not; but yet, I feel, I fear.⁴

OTH. Think on thy sins.

DES. They are loves I bear to you.

OTH. Ay, and for that thou diest.

DES. That death's unnatural, that kills for
loving.⁵—

Alas, why gnaw you so your nether lip?
Some bloody passion shakes your very frame:
These are portents; but yet, I hope, I hope,
They do not point on me.

⁴ *Since guiltiness I know not; but yet, I feel, I fear.*] Read,
Since guilt I know not; but yet, I feel, I fear.

Guiltiness has been already misprinted for *guilt*. [See p. 255,
line 2.] It is impossible that Shakspeare should lengthen a word
merely to spoil his metre. RITSON.

The chivalry of criticism does not, in my opinion, require us
to defend the old copies (those grannams of the stage, *balba denars*
locutæ) when they so grossly offend against the laws of metre. In
the earlier part of this work I have got rid of some of their de-
formities, but in this and a few of the latter plays I have been
content with exposing them, being certain that their notoriety will
hereafter prove the means of securing a privilege which, respecting
the present editors, may be litigated. STEEVENS.

⁵ *That death's unnatural, that kills for loving.*] This thought is
likewise found in *The Legend of Orpheus and Eurydice*, a poem, by
H. L. 16mo. 1597:

“Unnatural, which kill where you should kisse.”

Again, in our poet's *King Richard III*:

“It is a quarrel most unnatural,

“To be reveng'd on him that loveth thee.” MALONE.

OTH. Peace, and be still!

DES. I will so: What's the matter?

OTH. That handkerchief, which I so lov'd, and
gave thee,
Thou gav'st to Cassio.

DES. No, by my life and soul;
Send for the man, and ask him.

OTH. Sweet soul, take heed,
Take heed of perjury; thou'rt on thy death-bed.

DES. Ay, but not yet to die.

OTH. Yes, presently:
Therefore confess thee freely of thy sin;
For to deny each article with oath,
Cannot remove, nor choke, the strong conception,
That I do groan withal. Thou art to die.

DES. Then, Lord have mercy on me!

OTH. I say, amen.

DES. And have you mercy too!—I never did
Offend you in my life; never lov'd Cassio,
But with such general warranty of heaven
As I might love: I never gave him token.

OTH. By heaven, I saw my handkerchief in his
hand.

O perjur'd woman! thou dost stone my heart,
And mak'st me call, what I intend to do,—
A murder, which I thought a sacrifice:⁶

⁶ *A murder, which I thought a sacrifice:*] This line is difficult. *Thou hast hardened my heart, and makest me kill thee with the rage of a murderer, when I thought to have sacrificed thee to justice with the calmness of a priest striking a victim.*

It must not be omitted, that one of the elder quartos reads,—*thou dost stone thy heart;* which I suspect to be genuine. The meaning then will be,—*thou forcest me to dismiss thee from the world in the state of the murdered without preparation for death,*

I saw the handkerchief.

DES. He found it then ;
I never gave it him :—Send for him hither,
And let him confess a truth.

OTH. He hath confess'd.

DES. What, my lord?

OTH. That he hath—us'd thee.*

DES. How? unlawfully?

OTH. Ay.

DES. He'll not say so.

OTH. No, his mouth is stopp'd ;
Honest Iago hath ta'en order for't.*

DES. My fear interprets then,—What, is he
dead?

OTH. Had all his hairs been lives,⁹ my great re-
venge
Had stomach for them all.

*when I intended that thy punishment should have been a sacrifice
atoning for thy crime.*

I am glad that I have ended my revival of this dreadful scene.
It is not to be endured. JOHNSON.

Thy heart, is the reading of the original quarto, 1622.

MALONE.

⁷ *That he hath—us'd thee.]* The quarto, 1622, exhibits this
line thus:

That he hath—uds death. MALONE.

* *—hath ta'en order for't.]* i. e. has taken measures. So, in
Holinshed's *Reign of King John*: "*— he took such order for*
him, that he was despoiled of all his goods and benefices," p. 174.

STEEVENS.

Again, in *Dido Queen of Carthage*, by Marlowe and Nashe,
1594:

"I will take order for that presently." MALONE.

⁹ *Had all his hairs been lives,]* This thought appears to have
been very common, as it occurs frequently in dramatick per-

DES. Alas! he is betray'd, and I undone.

OTH. Out, strumpet! Weep'st thou for him to my face?

DES. O, banish me my lord, but kill me not.

OTH. Down, strumpet!

DES. Kill me to-morrow, let me live to-night.

OTH. Nay, if you strive,—

DES. But half an hour.

OTH. Being done,³

There is no pause.

DES. But while I say one prayer.

OTH. It is too late.⁴ [*He smothers her.*

performances prior to Shakspeare's *Othello*. So, in *The Devil's Charter*, by Barnaby Barnes, 1607:

" Know Cæsar, had I now as many lives
" As there are stones, or hairs upon my head,
" I would," &c.

Again, in Beaumont and Fletcher's *King and no King*:

" ————— but if all
" My hairs were lives, I would not be engaged
" In such a cause."

Again, in *Hieronymo*:

" Had I as many lives as there be stars—" STEEVENS.

King and no King, as appears by Sir Henry Herbert's papers, was produced in 1611. See *The Historical Account of the English Stage*, Vol. III. MALONE.

³ *Being done,*

There is no pause.] The first quarto omits this speech.

STEEVENS.

⁴ *It is too late.*] After this speech of Othello, the elder quarto adds an invocation from Desdemona, consisting only of the sacred name thrice repeated. As this must be supposed to have been uttered while she is yet struggling with death, I think an editor may be excused from inserting such a circumstance of supererogatory horror, especially as it is found in but one of the ancient copies.

STEEVENS.

This alteration was probably made in consequence of the statute of the 3d of James I. c. 21. which lays a penalty for the profane

EMIL. [*Within.*] My lord, my lord! what ho!
my lord! my lord!

OTH. What noise is this! — Not dead! not yet
quite dead?

I, that am cruel, am yet merciful;
I would not have thee linger in thy pain. —
So, so.

EMIL. [*Within.*] What ho! my lord, my lord!

OTH. Who's there?

EMIL. [*Within.*] O, good my lord, I would speak
a word with you.

OTH. Yes; — 'tis Emilia: — by and by. — She's
dead.

'Tis like she comes to speak of Cassio's death;
The noise was high. — Ha! no more moving?
Still as the grave. Shall she come in? Were't good?
I think, she flirs again: — No — What's the best?
If she come in, she'll sure speak to my wife: —
My wife! my wife! what wife? — I have no wife:⁵
O, insupportable! O heavy hour!⁶

use of the name of God, &c. in stage-plays, interludes, May-
games, &c. TOLLET.

The statute was necessary; for not only the ancient moralities,
but the plays (those of *Chapman* in particular) abound with the
most wanton and shocking repetitions of a name which never ought
to be mentioned in such an irreverend manner on the stage.

STEEVENS.

The alteration was undoubtedly made by the Master of the
Revels. MALONE.

⁵ *My wife! my wife! what wife? — I have no wife:*] “ *Filium
unicum adolescentulum habeo: ah! quid dixi habere me? imo
habui, Chreme.*” *Ter. Heautont.* STEEVENS.

⁶ *O heavy hour!*] In the first scene of this act we have “ — a
heavy night.” This epithet likewise occurs in a sense somewhat
unusual in *Letters from the Paston Family*, Vol. II. p. 193:
“ — it is demyd y^t my Lady wolde herafter be the rather myn
heavy Lady for y^t delyng —.” STEEVENS.

Methinks, it should be now a huge eclipse
Of sun and moon; and that the affrighted globe
Should yawn at alteration.

EMIL. [*Within.*] I do beseech you I may speak
with you,
O, good my lord!

OTH. I had forgot thee: O, come in, Emilia: —
Soft, — by and by: — Let me the curtains draw. —
Where art thou? What's the matter with thee now?
[*Unlocks the door.*]

Enter EMILIA.

EMIL. O, good my lord, yonder's foul murder
done.

OTH. What? now?

EMIL. But now, my lord?

OTH. It is the very error of the moon;
She comes more near the earth than she was wont;
And makes men mad.

EMIL. Cassio, my lord, has kill'd a young Venetian.
Call'd — Roderigo.

OTH. Roderigo kill'd!
And Cassio kill'd?

EMIL. No, Cassio is not kill'd.

OTH. Not Cassio kill'd? Then murder's out of
tune,
And sweet revenge grows harsh.
DES. O, falsely, falsely murder'd!

⁷ O, *falsely, falsely murder'd!*] It cannot be supposed that a person who had been effectually strangled or smothered, could speak again; for if the power of breathing returned after the instrument of

EMIL. Alas! what cry's that?

OTH. That! what?

EMIL. Out, and alas! that was my lady's voice:—
Help! help, ho! help! — O lady, speak again!

suffocation was removed, no act of violence had in reality taken place by which the conclusion of life could be brought on. But such is the peculiar fate of Desdemona, that she is supposed to be smothered, revives to acquaint us that *she smothered herself*, and then dies without any ostensible cause of death. I am of opinion that some theatrical direction has been omitted; and that when Othello says:

" ——— Not dead? not yet quite dead?

" I, that am cruel, am yet merciful;

" I would not have thee linger in thy pain:—

" So, so."

He then stabs her, repeating the two last words, as he repeats the blow. Thus, Virgil:

" — *sic, sic* juvat ire sub umbras."

After the repetition of wounds, Desdemona might speak again, with propriety, and yet very soon expire; as says Cassio of Roderigo:

" ——— even but now he spake,

" After long seeming dead."

The first resolution of Othello was to poison her, but from this measure he is dissuaded by the policy of Iago. He is next determined to use the poniard; but, his tenderness awaking, he cannot bear to deform those beauties which he had so often approached with other sensations, and for different purposes. Therefore says he,

" ——— I'll not shed her blood,

" Nor scar that whiter skin of her's than snow,

" And smooth as monumental alabaster."

And this resolution we are to imagine he would have kept, but that he was averse to employing those means again, which had already appeared to be uncertain in their effect.

If this apparent want of a play-house direction had occasioned any absurdity in the original representation of the play, probably it is glanced at by Ben Jonson in *The Alchemist*, A&V: "Didst hear a cry, said'st thou? Yes, sir, like unto a man that had been strangled an hour, and could not speak." STEEVENS.

The Alchemist was first represented in the year 1610, and this passage is found in the original copy printed in that year.

MALONE.

Sweet Desdemona ! O, sweet mistress, speak !

DES. A guiltless death I die.

EMIL. O, who hath done
This deed ?

DES. Nobody ; I myself ; farewell :
Commend me to my kind lord ; O, farewell. [*Dies.*]

OTH. Why, how should she be murder'd ?

EMIL. Alas, who knows ?

OTH. You heard her say herself, it was not I.

EMIL. She said so ; I must needs report the truth.

OTH. She's, like a liar, gone to burning hell ;⁷
'Twas I that kill'd her.

EMIL. O, the more angel she,
And you the blacker devil !

OTH. She turn'd to folly, and she was a whore.⁸

EMIL. Thou dost belie her, and thou art a devil.

OTH. She was false as water.⁹

EMIL. Thou art rash as fire, to say
That she was false ; O, she was heavenly true !

⁷ *She's, like a liar, gone to burning hell ;*] Here is nothing faulty in this passage, but it may be read,

She's like a liar, gone to burn in hell.

The vulgar denunciation of future vengeance is, — I think, you'll burn in hell for this. WHALLEY.

So, in *King Richard II* :

“ That hand shall burn in never-quickning fire, — ”

STEEVENS.

⁸ *She turn'd to folly, and she was a whore.*] *Folly*, signifies here, as in the sacred writings, *depravity of mind*. So, in our author's *Rape of Lucrece* :

“ Her sad behaviour feeds his vulture *folly*.” MALONE.

So, in *Deuteronomy*, xxii. 21 : “ — she hath wrought *folly* in Israel, to play the *whore* ” &c. STEEVENS.

⁹ — *false as water.*] As water that will support no weight, nor keep any impression. JOHNSON.

THE MOOR OF VENICE. 269

OTH. Cassio did tup her; ask thy husband else.
O, I were damn'd beneath all depth in hell,
But that I did proceed upon just grounds
To this extremity;² Thy husband knew it all.

EMIL. My husband?

OTH. Thy husband.

EMIL. That she was false to wedlock?

OTH. Ay, with Cassio,

Nay, had she been true,
If heaven would make me such another world
Of one entire and perfect chrysolite,
I'd not have sold her for it.

EMIL. My husband?

OTH. Ay, 'twas he that told me first;³
An honest man he is, and hates the slime
That sticks on filthy deeds.

EMIL. My husband?

OTH. What needs this iterance,⁴ woman? I say,
thy husband.

EMIL.⁵ O mistress, villainy hath made mocks
with love!⁶ —

² — *this extremity*;] Perhaps our author wrote — to this *extreme*. The measure demands a shorter word than the former. Thus, in *Romeo and Juliet*:

“ ‘Twixt my *extremes* and me this bloody knife

“ Shall play the umpire.” STEEVENS.

³ — *that told me first*;] The folio reads, — that told me *on her first*. STEEVENS.

⁴ — *iterance*,] Thus the folio. The quarto reads — *iteration*. STEEVENS.

⁵ *Emil.*] The first quarto omits this and the following speech. STEEVENS.

⁶ — *villainy hath made mocks with love*!] *Villainy* has taken advantage to *play upon* the weakness of a violent passion.

JOHNSON.

I have sometimes thought that these words might mean, that

My husband say, that she was false?

OTH.

He, woman;

I say, thy husband; dost understand the word?

My friend, thy husband, honest, honest Iago.

EMIL. If he say so, may his pernicious soul
Rot half a grain a day! he lies to the heart;
She was too fond of her most filthy bargain.

OTH. Ha!

EMIL. Do thy worst:

This deed of thine is no more worthy heaven,
Than thou wast worthy her.

OTH.

Peace, you were best.

EMIL. Thou hast not half the power to do me
harm,

As I have to be hurt.' O gull! O dolt!

As ignorant as dirt! thou hast done a deed, —

I care not for thy sword; I'll make thee known,

Though I lost twenty lives: — Help! help, ho! help!
The Moor has kill'd my mistress; Murder! murder!

"villainy hath play'd on its object under a pretence of kindness."
So, in *Macbeth*:

" — the surfeited grooms

" Do mock their charge with snores."

But in this I have very little confidence. MALONE.

Thou hast not half the power to do me harm,

As I have to be hurt.] She means to say, — *I have in this cause
power to endure more than thou hast power to inflict.*

JOHNSON.

This sentiment is more expanded in *King Henry VIII*:

" — I am able now, methinks,

" (Out of a fortitude of soul I feel,)

" To endure more miseries and greater far,

" Than my weak-hearted enemies dare offer."

Again, in *King Henry VI. Part II*:

" More can I bear than you dare execute."

Of this last line there is no trace in the old play on which Shakspeare
formed the Second Part of *King Henry VI.* MALONE.

Enter MONTANO, GRATIANO, and IAGO.

MON. What is the matter? — How now, general?

EMIL. O, are you come, Iago? you have done well,

That men must lay their murders on your neck.

GRA. What is the matter?

EMIL. Disprove this villain, if thou be'st a man: He says, thou told'st him that his wife was false; I know, thou didst not, thou'rt not such a villain; Speak, for my heart is full.

IAGO. I told him what I thought; and told no more

Than what he found himself was apt and true.

EMIL. But did you ever tell him, she was false?

IAGO. I did.

EMIL. You told a lie; an odious, damned lie; Upon my soul, a lie; a wicked lie: —

She false with Cassio! — Did you say, with Cassio?

IAGO. With Cassio, mistress; Go to, charm your tongue.⁸

⁸ — *charm your tongue.*] By this expression, *Charm your tongue*, the poet meant no more than to make Iago say, — "Apply some power, strong as a *charm* would be, to your tongue; for nothing less can stop its volubility. So, in *King Henry VI.* Part III:

"Peace, wilful boy, or I will *charm your tongue.*"

Again, Ben Jonson, in *Cynthia's Revels*:

"—— *charm your skipping tongue.*

Again, in Spenser's *Faery Queen*, B. V. c. ix:

"That well could *charm his tongue*, and time his speech."

Again, in *The Yorkshire Tragedy*, 1608:

"The surest way to *charm a woman's tongue*,

"Is — break her neck: — a politician did it."

EMIL. I will not charm my tongue; I am bound to speak;

My mistress⁹ here lies murder'd in her bed.

ALL. O heavens forefend!

EMIL. And your reports have set the murder on.

OTH. Nay, spare not, masters; it is true, indeed.

GRA. 'Tis a strange truth.

MON. O monstrous act!

EMIL. Villainy, villainy, villainy! —
I think upon't, — I think, — I smell't; — O villainy!
I thought so then; — I'll kill myself for grief. —
O villainy, villainy!

IAGO. What, are you mad? I charge you, get you home.

EMIL. Good gentlemen, let me have leave to speak;

'Tis proper I obey him, but not now: —

Perchance, Iago, I will ne'er go home.

OTH. O! O! O! O! [*Hanging over his wife.*

EMIL. Nay, lay thee down, and roar;
For thou hast kill'd the sweetest innocent,
That e'er did lift up eye.

OTH. O, she was foul! —

[*Rising.*

I scarce did know you, uncle: There lies your
niece,
Whose breath, indeed, these hands have newly
stopp'd:

Pliny informs us, that *favete linguis* was the constant exclamation before any religious charm was applied. From this circumstance the phrase, to *charm* a tongue, might have originated.

STEEVENS.

⁹ *My mistress &c.*] This line, and the following six speeches, are wanting in the first quarto. STEEVENS.

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I know, this act shows horrible and grim.

GRA. Poor Desdemona! I am glad thy father's dead;

Thy match was mortal to him, and pure grief
Shore his old thread in twain: did he live now;
This sight would make him do a desperate turn;
Yea, curse his better angel from his side,
And fall to reprobation.³

OTH. 'Tis pitiful: but yet Iago knows,
That she with Cassio hath the act of shame
A thousand times committed; ⁴ Cassio confess'd it:

³ *Yea, curse his better angel from his side,
And fall to reprobation,*] So, in our author's 144th Sonnet:

" ——— my female evil

" Tempteth my better angel from my side." MALONE.

——— *reprobation.*] Both the first and second folio read —
reprobance. STEEVENS.

⁴ *A thousand times committed;*] This is another passage which seems to suppose a longer space comprised in the action of this play than the scenes include. JOHNSON.

*That she with Cassio hath the act of shame
A thousand times committed;* —

And again:

'Tis not a year or two shows us a man.

I am not convinced from these passages only, that a longer space is comprised in the action of this play than the scenes include.

What Othello mentions in the first instance, might have passed still more often, before they were married, when Cassio went between them; for she, who could find means to elude the vigilance of her father in respect of Othello, might have done so in respect of Cassio, when there was time enough for the occurrence supposed to have happened. A jealous person will aggravate all he thinks, or speaks of; and might use a *thousand* for a much less number, only to give weight to his censure: nor would it have answered any purpose to have made Othello a little nearer or further off from truth in his calculation. We might apply the poet's own words in *Cymbeline*:

" — spare your arithmetick;

" Once, and a million.

And she did gratify his amorous works
 With that recognizance and pledge of love
 Which I first gave her; I saw it in his hand;
 It was a handkerchief,⁵ an antique token
 My father gave my mother.

The latter is a proverbial expression, and might have been introduced with propriety, had they been married only a day or two. Emilia's reply perhaps was dictated by her own private experience; and seems to mean only, "that it is too soon to judge of a husband's disposition; or that Desdemona must not be surpris'd at the discovery of Othello's jealousy, for it is not even a year or two that will display all the failings of a man."

Mr. Tollet, however, on this occasion has produced several instances in support of Dr. Johnson's opinion; and as I am unable to explain them in favour of my own supposition, I shall lay them before the publick.

A& III. sc. iii. Othello says:

"What sense had I of her stolen hours of lust?

"I saw it not, thought it not, it harm'd not me:

"*I slept the next night well*, was free and merry:

"I found not Cassio's kisses on her lips.

"On Othello's wedding night he and Cassio embark'd from Venice, where Desdemona was left under the care of Iago. They all meet at Cyprus; and since their arrival there, the scenes include only one night, the night of the celebration of their nuptials. Iago had not then infused any jealousy into Othello's mind, nor did he suspect any former intimacy between Cassio and Desdemona, but only thought it 'apt and of great credit that she loved him.' What night then was there to intervene between Cassio's kisses and Othello's sleeping the next night well? Iago has said, 'I lay with Cassio lately,' which he could not have done, unless they had been longer at Cyprus than is represented in the play; nor could Cassio have kept away, for the space of a whole week, from Bianca."

STEEVENS.

In confirmation of Johnson's observation, that this and several other passages tend to prove that a larger space of time is comprized in the action of this play than the scenes include, we may cite that in which Emilia says, "That her husband had a hundred times woo'd her to steal Desdemona's handkerchief." M. MASON.

⁵ *It was a handkerchief, &c.*] Othello tells his wife, A& III. sc. iv:

"—— that handkerchief

"Did an Egyptian to my mother give."

THE MOOR OF VENICE. 275

EMIL. O heaven! O heavenly powers!

IAGO. Come, hold your peace.

EMIL. 'Twill out, 'twill out:—I hold my peace,
sir? no;

No, I will speak as liberal as the air;⁶

And here he says:

*It was a handkerchief,
My father gave my mother.*

This last passage has been censured as an oversight in the poet; but perhaps it exhibits only a fresh proof of his art. The first account of the handkerchief, as given by Othello, was purposely ostentatious, in order to alarm his wife the more. When he mentions it a second time, the truth was sufficient for his purpose.

This circumstance of the handkerchief is perhaps ridiculed by Ben Jonson, in his *Poetaster*: "— you shall see me do the Moor; master, lend me your scarf." STEEVENS.

I question whether *Othello* was written early enough to be ridiculed by *The Poetaster*. There were many other Moors on the stage.

It is certain at least, that the passage,

"Our new heraldry is hands, not hearts."

could not be inserted before the middle of the year 1611.

FARMER.

If the allusion in *The Poetaster* (which was printed in 1601) were to *Othello*, it would fix its date much earlier than I conceive it to have been written.—But the allusion in the passage quoted, is not to *Othello*, but to an old play called *The Battle of Alcazar*, 1594.—In *The Poetaster*, Pyrgus, who says, "you shall see me do the Moor," proceeds in the same scene, and repeats an absurd speech of the Moor's in *The Battle of Alcazar*, beginning with this line:

"Where art thou, boy? where is Calipolis?"

which ascertains the allusion to be to that play. MALONE.

⁶ *No, I will speak as liberal as the air;*] The folio reads,
I'll be in speaking liberal as the north.

Liberal is free, under no control. So, in *Hamlet*:

"Which liberal shepherds give a grosser name."

This quality of the North wind is also mentioned in *The White Devil*, or *Vittoria Corombona*, 1612:

"And let th'irregular North wind sweep her up."

Let heaven, and men, and devils, let them all,
All, all, cry shame against me, yet I'll speak.

IAGO. Be wise, and get you home.

EMIL.

I will not.

[IAGO offers to stab his wife.

GRA.

Fye!

Your sword upon a woman?

EMIL. O thou dull Moor! that handkerchief
thou speak'st of,

I found by fortune, and did give my husband;
For often, with a solemn earnestness,
(More than, indeed, belong'd to such a trifle,)
He begg'd of me to steal it.

IAGO.

Villainous whore!

EMIL. She give it Cassio! no, alas; I found
And I did give't my husband.

IAGO.

Filth, thou liest.

EMIL. By heaven I do not; I do not, gentlemen:

O murd'rous coxcomb! what should such a fool
Do with so good a wife?

[IAGO stabs EMILIA, then runs out.

OTH.

Are there no stones in heaven,
But what serve for the thunder?—Precious villain!

Again, in *Jeronimo*, i. e. the first part of *The Spanish Tragedy*, 1605:

"Now let your bloods be liberal as the sea." STEEVENS.

No, I will speak as liberal as the air;] The quarto, 1622, reads,
I'll be in speaking liberal as the air.

The text is formed out of the two copies. MALONE.

⁷ Are there no stones in heaven,

But what serve for the thunder?] Othello does not demand a thunderbolt for Iago. He only asks, if there are no lesser degrees of chastisement more proportioned to the guilt of mortals, ready to drop down on such villains as Iago, though Omnipotence withholds

THE MOOR OF VENICE. 277

GRA. The woman falls; sure, he has kill'd his wife.

EMIL. Ay, ay; O, lay me by my mistress' side!

GRA. He's gone, but his wife's kill'd.

MON. 'Tis a notorious villain. Take you this weapon,

Which I have here recover'd from the Moor:

Come, guard the door without; let him not pass,

But kill him rather; I'll after that same villain,

For 'tis a damned slave.

[*Exeunt* MONTANO and GRATIANO.]

its thunder, as too noble an instrument for the punishment of crimes like his?

The same thought occurs in *The Revenger's Tragedy*, 1609:

"Is there no thunder left? or is't kept up

"In stock, for heavier vengeance?"

Shakspeare, might however mean, does heaven reserve its thunder only to make a noise? has it no implements of mischief to punish as well as terrify?

"—— quum fulmina torques,

"Nec quicquam horremus? cæcique in nubibus ignes

"Terrificant animos, & inania murmura miscent?"

STEEVENS.

Steevens's last explanation of this passage appears to be just, his first was unnatural. We cannot suppose that Othello in the paroxysm of resentment, agitation, and despair, should think any crimes more heinous than that of Iago.—It is difficult indeed to conceive a crime that demanded a heavier vengeance.

M. MASON.

The meaning, I think, is,—Has not Heaven one supernumerary bolt, to hurl directly at the head of this atrocious villain? Must all the stores of its arsenal be reserved for common and ordinary thunder, which, though sometimes destructive, is in the usual course of nature not specifically pointed at a particular object?

"—— Magne regnator deum,

"Tam lentus audis scelera? tam lentus vides?

"Ecquando sævâ fulmen emittes manu,

"Si nunc serenum est?—

"Cur dextra, divum rector atque hominum, vacat

"Tus, nec trifurcâ mundus ardescit face?

"In hunc tones, hunc figas?" MALONE.

OTH. I am not valiant neither,
But every puny whipster gets my sword:—
But why should honour outlive honesty?
Let it go all.

EMIL. What did thy song bode, lady?
Hark, can't thou hear me? I will play the swan,
And die in musick; ⁸—*Willow, willow, willow.*—
Moor, she was chaste; she lov'd thee, cruel Moor:
So come my soul to bliss, as I speak true;
So speaking as I think, I die, I die. [*Dies.*]

OTH. I have another weapon in this chamber,
It is a sword of Spain, the ice-brook's temper; ⁹—

* — I will play the swan,
And die in musick; &c.] This, and the two former lines of the
speech, are wanting in the first quarto.

The same thought has already occurred in *The Merchant of Venice*:

“ — he makes a swan-like end,

“ Fading in musick: —.”

Again, in *King John*:

“ — this pale faint swan,

“ Who chants a woful hymn to his own death.”

STEEVENS.

⁹ — the ice-brook's temper:] In the first edition it is—*Isebrooke's temper*. Thence corrupted to—*Ice-brook's*. *Ebro's temper*: the waters of that river of Spain are particularly famous for tempering of steel. The finest arms in the world, the Catalonian fuses.

POPE.

I believe the old reading changed to *ice-brook* is right. Steel is hardened by being put red-hot into very cold water.

JOHNSON.

The particular name of the *ice-brook* may be determined by the following passages in Martial. It was undoubtedly the *brook* or *rivulet* called *Salo* (now *Xalon*), near *Bilbilis* in Celtiberia. In this the Spaniards plunged all their swords and other weapons while hot from the forge; and to the *icy* quality of the waters, they were indebted for their stubborn temper:

“ Sævo Bilbilin optimam metallo

“ Et ferro Plateam suo sonantem,

“ Quam fluctu tenui sed inquieto

“ *Armorum Salo temperator ambit.*”

O, here it is:—Uncle, I must come forth.

GRA. [*Within.*] If thou attempt it, it will cost thee dear;

Thou hast no weapon, and perforce must suffer.

OTH. Look in upon me then, and speak with me,
Or, naked as I am, I will assault thee.

Re-enter GRATIANO.

GRA. What is the matter?

OTH. Behold! I have a weapon;
A better never did itself sustain

Again,

"Quibus remissum corpus astringes brevi,
"Salone qui ferrum gelat."

Again,

"Pugio, quem curvis signat brevis orbita venis,
"Stridentem gelidis hunc Salo tinxit aquis."

Again, in *Jussin*, l. 44: "Præcipua his quidem ferri materia sed aqua ipsa ferro violentior; quippe temperamento ejus ferrum acrius redditur; nec ullum apud eos telum probatur quod non aut in *Bilbili* fluvio aut *Chalybe* tingatur. Unde ediam *Chalybes* fluvii hujus finitimi appellati, ferroque cæteris præstare dicuntur." These parts of Spain have been at all times famous for the temper of their arms. STEEVENS.

I incline to read:

It is a sword of Spain, 'tis ebroes temper,

If we suppose that the words [*'tis ebroes*] were huddled together either in transcribing or composing, thus, [*tisebroes*] the compositor in running it over with his eye, might (to make it sense as he thought) add a couple of letters and divide the words thus [*th'isebrokes*] which is nearly as it stands in the old quarto.

I doubt whether *ice-brooks* are usual in the climate of Spain.

BLACKSTONE.

— the ice-brook's temper;] The quarto, 1622, has—*Ise-brookes* which is only the old spelling of *Ice-brooke's*, the reading of the folio. Sir William Blackstone doubts whether *ice-brooks* are usual in the climate of Spain. How that fact may be, I know not; and I am confident Shakspeare did not inquire. MALONE.

Upon a soldier's thigh:² I have seen the day,
 That, with this little arm, and this good sword,
 I have made my way through more impediments
 Than twenty times your stop:³—But, O vain boast!
 Who can control his fate? 'tis not so now.—
 Be not afraid, though you do see me weapon'd;⁴
 Here is my journey's end, here is my butt,
 And very sea-mark of my utmost fail.
 Do you go back dismay'd? 'tis a lost fear;
 Man but a rush against Othello's breast,
 And he retires;—Where should Othello go?—
 Now, how dost thou look now? O ill-starr'd wench!⁵

² *A better never did itself sustain
 Upon a soldier's thigh;*] So, in *The Two Noble Kinsmen*, by
 Beaumont and Fletcher, 1634:

“ ——— On his thigh a sword
 “ Hung by a curious baldrick, when he frowns,
 “ To seal his will by; *better, on my conscience,*
 “ *Never was soldier's friend.*” MALONE.

³ *I have made my way through more impediments
 Than twenty times your stop;*] So, in *Coriolanus*, sc. i:

“ ——— cracking ten thousand curbs
 “ Of more strong link asunder, than can ever
 “ Appear in your impediment.” STEEVENS.

⁴ *— though you do see me weapon'd;*] This uncommon participle is used by Sidney in his *Arcadia*. MALONE.

⁵ *— O ill-starr'd wench!*] This and the six preceding lines, are omitted in the first quarto. *Wench* originally signified only a young woman. *Cassandra*, in Whetstone's *Promos and Cassandra*, 1578, says of herself:

“ Oh wretched *wench*, where may I first complayne?”

Again,

“ Therefore, sweet *wenche*, helpe me to rue my woe.”

The word is used without any dishonourable meaning in the Bible
 “ Now Jonathan and Ahimaaz staid by En-rogel; (for they might
 not be seen to come into the city:) and a *wench* went and told
 them; and they went and told king David.” 2 Sam. xvii. 17.

And again, by Gawin Douglas, in his version of the *Æneid*:

“ ——— audetque viris concurrere *virgo*.”

“ This *wensche* floutlye rencounter durst with men.”

STEEVENS.

Pale as thy smock! when we shall meet at compt,
This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl?
Even like thy chastity.—

O cursed, cursed slave!—Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur!
Wash me in steep-down gulfs of liquid fire!—
O Desdemona! Desdemona! dead?
Dead? O! O! O!

Enter LODOVICO, MONTANO, CASSIO, *carried in a*
chair, and Officers, with IAGO, prisoner.

LOD. Where is this rash and most unfortunate
man?

OTH. That's he, that was Othello; here I am.

LOD. Where is that viper? bring the villain
forth.

OTH. I look down towards his feet;⁶—but that's
a fable:

If that thou be'st a devil, I cannot kill thee.

[OTHELLO wounds IAGO.]

LOD. Wrench his sword from him.

IAGO. I bleed, sir; but not kill'd.

OTH. I am not sorry neither; I'd have thee live;
For, in my sense, 'tis happiness to die.⁷

⁶ — *towards his feet;*] To see if, according to the common opinion, his feet be cloven. JOHNSON.

⁷ *For, in my sense, 'tis happiness to die.*] The same thought has already occurred in *Antony and Cleopatra*:

“ — 'Tis well thou'rt gone,

“ If it be well to live.” STEEVENS.

LOD. O thou Othello, that wast once so good,
Fall'n in the practice⁷ of a curst slave,
What shall be said to thee?

OTH. Why, any thing:
An honourable murderer, if you will;
For nought I did in hate, but all in honour.

LOD. This wretch hath part confess'd his villainy:
Did you and he consent in Cassio's death?

OTH. Ay.

CAS. Dear general, I never gave you cause.⁸

OTH. I do believe it, and I ask your pardon.
Will you, I pray, demand that demi-devil,
Why he hath thus ensnar'd my soul and body?

IAGO. Demand me nothing: What you know,
you know:
From this time forth I never will speak word.

LOD. What? not to pray?

GRA. Torments will ope your lips.

OTH. Well, thou dost best.

LOD. Sir, you shall understand what hath be-
fall'n,
Which, as I think you know not: Here is a letter,
Found in the pocket of the slain Roderigo;

⁷ — in the practice—] In the *snare*, by the *stratagem*.

JOHNSON.

See Vol. XX. p. 381, n. 3. MALONE.

⁸ *Dear general, I never gave you cause.*] Our poet, probably without knowing it, has used the words of *The Spanish Tragedy*, 1605:

“Hieronymo, I never gave thee cause?” MALONE.

This phrase, a very familiar one, is also employed in p. 198, l. 3:

“Alas, the day! I never gave him cause.” STEEVENS.

And here, another: the one of them imports
The death of Cassio to be undertook
By Roderigo.

OTH. O villain!

CAS. Most heathenish, and most gross!⁹

LOD. Now here's another discontented paper,
Found in his pocket too; and this, it seems,
Roderigo meant to have sent this damned villain;
But that, belike, Iago in the interim²
Came in and satisfied him.

OTH. O the pernicious caitiff!—
How came you, Cassio, by that handkerchief
That was my wife's?

CAS. I found it in my chamber:
And he himself confess'd, but even now,³
That there he dropp'd it, for a special purpose,
Which wrought to his desire.

OTH. O fool! fool! fool!

CAS. There is, besides, in Roderigo's letter,—
How he upbraids Iago that he made him
Brave me upon the watch; whereon it came
That I was cast: And even but now he spake,
After long seeming dead,—Iago hurt him,
Iago set him on.

⁹ Oth. O villain!

Cas. *Most heathenish, and most gross!*] Read, for the sake of both sense and metre:

Oth. O villainy!

Cas. *Most heathenish, and most gross!* RITSON.

² — in the interim —] The first copy has,—in the *nick*. It was, I suppose, thought upon revision, that *nick* was too familiar.

JOHNSON.

³ — confess'd, but even now,] The quarto, 1622, reads—*confess'd it even now*. The folio — *confess'd it, but even now*. The word *it* was manifestly caught by the compositor's eye glancing on the subsequent line. MALONE.

LOD. You must forsake this room, and go with us;

Your power and your command is taken off,
And Cassio rules in Cyprus. For this slave,—
If there by any cunning cruelty,
That can torment him much, and hold him long,
It shall be his: You shall close prisoner rest,
Till that the nature of your fault be known
To the Venetian state:—Come, bring away.

OTH. Soft you; a word or two, before you go.
I have done the state some service, and they know
it;

No more of that:—I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am;⁴ nothing extenuate,
Nor set down aught in malice: then must you speak
Of one, that lov'd not wisely, but too well;
Of one, not easily jealous, but, being wrought,
Perplex'd in the extreme; of one, whose hand,
Like the base Judean, threw a pearl away,
Richer than all his tribe;⁵ of one, whose subdu'd
eyes,

⁴ *Speak of me as I am;*] The first quarto reads, — *Speak of them as they are.* The present reading, which is the reading of the folio, has more force. JOHNSON.

⁵ — *of one, whose hand,*

Like the base Judean, threw a pearl away,

Richer than all his tribe;] I have restored *Judean*, from the elder quarto, as the genuine and more eligible reading. Mr. Pope thinks this was occasioned probably by the word *tribe* just after: I have many reasons to oppose this opinion. In the first place, the most ignorant Indian, I believe, is so far the reverse of the *dung-hill-cock* in the fable, as to know the estimation of a pearl beyond that of a barley corn. So that, in that respect, the thought itself would not be just. Then, if our author had designed to reflect on the ignorance of the Indian without any farther reproach, he would have called him *rude*, and not *base*. Again, I am persuaded, as my friend Mr. Warburton long ago observ'd, the phrase is not

Albeit unused to the melting mood,⁶

here *literal*, but *metaphorical*; and, by his *pearl*, our author very properly means a *fine woman*. But Mr. Pope objects farther to the reading *Judian*, because, to make sense of this, we must presuppose some particular story of a Jew alluded to; which is much less obvious: but has Shakspeare never done this, but in this single instance? I am satisfied, in his *Judian*, he is alluding to Herod; who, in a fit of blind jealousy, threw away such a jewel of a wife as Mariamne was to him. What can be more parallel in circumstance, than the conduct of Herod and Othello? Nor was the story so little obvious as Mr. Pope seems to imagine: for, in the year 1613, the lady Elizabeth Carew published a tragedy called *MARIAM, the Fair Queen of JEWRY*. I shall only add, that our author might write *Judian*, or *Judean*, (if that should be alledged as any objection) instead of *Judean*, with the same licence and change of accent, as, in his *Antony and Cleopatra*, he shortens the second syllable of Euphrates in pronunciation: which was a liberty likewise taken by Spenser, of whom our author was a studious imitator. THEOBALD.

Like the base Judean,] Thus the folio. The first quarto, 1622, reads—*Indian*. Mr. Theobald therefore is not accurate in the preceding note, in his account of the old copies. MALONE.

The elder quarto reads *Judian*, and this is certainly right. And by the *Judian* is meant Herod, whose usage to Mariamne is so apposite to the speaker's case, that a more proper instance could not be thought of. Besides, he was the subject of a tragedy at that time, as appears from the words in *Hamlet*, where an ill player is described,

"—— to out-herod Herod."

The metaphorical term of a *pearl* for a fine woman, is so common as scarce to need examples. In *Troilus and Cressida*, a lover says of his mistress,

"There shelieth a PEARL."—

And again,

"Why she is a *pearl*, whose price" &c. Warburton.

I cannot join with the learned criticks in conceiving this passage to refer either to the ignorance of the natives of India, in respect

⁶ ——— whose subdu'd eyes,

Albeit unused to the melting mood,] So, in our poet's 30th Sonnet:

"Then can I drown an eye unus'd to flow. MALONE.

Drop tears as fast as the Arabian trees

of *pearls*, or the well-known story of Herod and Mariamne. The poet might just as fairly be supposed to have alluded to that of Jephthah and his daughter.

Othello, in detestation of what he had done, seems to compare himself to another person who had thrown away a *thing of value*, with some circumstances of the *meanest villainy*, which the epithet *base* seems to imply in its general sense, though it is sometimes used only for *low* or *mean*. The Indian could not properly be termed *base* in the former and most common sense, whose fault was *ignorance*, which brings its own excuse with it; and the crime of Herod surely deserves a more aggravated distinction. For though in every crime, great as well as small, there is a degree of baseness, yet the *furiis agitalus amor*, such as contributed to that of Herod, seems to ask a stronger word to characterize it; as there was *spirit* at least in what he did, though the spirit of a fiend, and the epithet *base* would better suit with *petty larceny* than *royal guilt*. Besides, the simile appears to me too apposite almost to be used on the occasion, and is little more than bringing the fact into comparison with itself. Each through jealousy had destroyed an innocent wife, circumstances so parallel, as hardly to admit of that variety which we generally find in one allusion, which is meant to illustrate another, and at the same time to appear as more than a superfluous ornament. Of a like kind of imperfection, there is an instance in *Virgil*, Book XI. where after Camilla and her attendants have been described as absolute Amazons:

"At medias inter cædes exultat Amazon,

"Unum exerta latus pugnae pharetrata Camilla.—

"At circum lætæ comites," &c.

we find them, nine lines after, compared to the Amazons themselves, to Hippolyta or Penthesilea, surrounded by their companions:

"Quales Threiciæ, cum flumina Thermodontis

"Pulsant, & pictis bellantur Amazones armis:

"Seu circum Hippolyten, seu cum se martia curru

"Penthesilea refert."

What is this but bringing a fact into comparison with itself? Neither do I believe the poet intended to make the present simile coincide with all the circumstances of Othello's situation, but merely with the single act of having *basely* (as he himself terms it) destroyed that on which he ought to have set a greater value. As the *pearl* may bear a *literal* as well as a *metaphorical* sense, I would rather choose to take it in the *literal* one, and receive Mr. Pope's rejected explanation, *pre-supposing some story of a Jew alluded to*, which might be well understood at that time, though now perhaps for-

Their medicinal gum:’ Set you down this:

gotten, or at least imperfectly remembered. I have read in some book, as ancient as the time of Shakspeare, the following tale; though, at present, I am unable either to recollect the title of the piece, or the author’s name:

“ A Jew, who had been prisoner for many years in distant parts, brought with him at his return to Venice a great number of pearls, which he offered on the ‘change among the merchants, and (one alone excepted) disposed of them to his satisfaction. On this pearl, which was the largest ever shown at market, he had fixed an immoderate price, nor could be persuaded to make the least abatement. Many of the magnificoes, as well as traders, offered him considerable sums for it, but he was resolute in his first demand. At last, after repeated and unsuccessful applications to individuals, he assembled the merchants of the city, by proclamation, to meet him on the Rialto, where he once more exposed it to sale on the former terms, but to no purpose. After having expatiated, for the last time, on the singular beauty and value of it, he threw it suddenly into the sea before them all.”

Though this anecdote may appear inconsistent with the avarice of a Jew, yet it sufficiently agrees with the spirit so remarkable as all times in the scattered remains of that vindictive nation.

Shakspeare’s seeming aversion to the Jews in general, and his constant desire to expose their *avarice* and *baseness* as often as he had an opportunity, may serve to strengthen my supposition; and at that nation, in his time, and since, has not been famous for crimes *daring* and *conspicuous*, but has rather contented itself to thrive by the meaner and more successful arts of *baseness*, there seems to be a particular propriety in the epithet. When Falstaff is justifying himself in *King Henry IV.* he adds, “ If what I have said be not true, I am a Jew, an Ebrew Jew,” i. e. one of the most suspected characters of the time. The liver of a Jew is an ingredient in the cauldron of *Macbeth*: and the vigilance for gain, which is described in Shylock, may afford us reason to suppose the poet was alluding to a story like that already quoted.

’ *Their medicinal gum:*’] Thus the quarto, 1622. This word is also used by our author in *The Winter’s Tale*; and occurs in the works of two of our greatest poets—Milton and Dryden.

STEEVENS.

I have preferred the reading of the folio [medicinable] because the word occurs again in *Much Ado about Nothing*; “ — any impediment will be *medicinable* to me.” i. e. salutary.

MALONE.

And say, besides,—that in Aleppo once,

Richer than all his tribe, seems to point out the Jew again in a mercantile light; and may mean, that *the pearl was richer than all the gems to be found among a set of men generally trading in them*. Neither do I recollect that Othello mentions many things, but what he might fairly have been allowed to have had knowledge of in the course of his peregrinations. Of this kind are the similes of the Euxine sea flowing into the Propontick, and the Arabian trees dropping their gums. The rest of his speeches are more free from mythological and historical allusions, than almost any to be found in Shakspeare, for he is never quite clear from them; though in the design of this character he seems to have meant it for one who had spent a greater part of his life in the field, than in the cultivation of any other knowledge than what would be of use to him in his military capacity. It should be observed, that most of the flourishes merely ornamental were added after the first edition; and this is not the only proof to be met with, that the poet in his alterations sometimes forgot his original plan.

The metaphorical term of a pearl for a fine woman, may, for aught I know, be very common; but in the instances Dr. Warburton has brought to prove it so, there are found circumstances that immediately show a woman to have been meant. So, in *Troilus and Cressida*:

“ HER BED IS INDIA, there SHE lies a pearl.

“ Why SHE is a pearl whose price hath launch'd” &c.

In Othello's speech we find no such leading expression; and are therefore at liberty, I think, to take the passage in its *literal* meaning.

Either we are partial to discoveries which we make for ourselves, or the spirit of controversy is contagious; for it usually happens that each possessor of an ancient copy of our author, is led to assert the superiority of all such readings as have not been exhibited in the notes, or received into the text of the last edition. On this account, our present republication (and more especially in the celebrated plays) affords a greater number of these diversities than were ever before obtruded on the publick. A time however may arrive, when a complete body of variations being printed, our readers may luxuriate in an ample feast of *thats* and *whiches*; and thenceforward it may be prophesied, that all will unite in a wish that the selection had been made by an editor, rather than submitted to their own labour and sagacity.

To this note should be subjoined (as an apology for many others which may not be thought to bring conviction with them) that the true sense of a passage has frequently remained undetermined, till repeated experiments have been tried on it; when one commentator,

Where a malignant and a turban'd Turk⁸

making a proper use of the errors of another, has at last explained it to universal satisfaction. When mistakes have such effects, who would regret having been mistaken, or be sorry to prove the means of directing others, by that affinity which a wrong reading or interpretation sometimes has to the right, though he has not been so lucky as to produce at once authorities which could not be questioned, or decisions to which nothing could be added?

STEEVENS.

I abide by the old text, "the base *Judian*," Shakspeare seems to allude to *Herod* in the play of *Mariamne*:

"I had but one inestimable jewel —

"Yet I in suddaine choler cast it downe,

"And dasht it all to pieces." FARMER.

The words quoted by Dr. Warburton from *Hamlet* do not prove what they are adduced for. The *Herod* there alluded to, was a character in one of the ancient *Mysteries*. [See *Candlemas-day, or the killing of the children of Israel*, a *Mystery*, in Hawkins's *Origin of the English Drama*, Vol. I.]

I once thought that the accent here given to *Judean* was a strong objection to this reading: and that the word must have been *Judean* or *Judæan*, (as a derivative from *Judæa*) which would not suit the metre. But the objection was founded on a mistake; for derivative words of this kind were thus accented in Shakspeare's time. Thus, in *The Merry Wives of Windsor*, we have in the old copies, "an *Epicurian* rascal," which ascertains the pronunciation of that word to have been different formerly from what it is now. The word is thus spelt by North also in his translation of *Plutarch*. Again, in *Antony and Cleopatra*:

"Keep his brains fuming, *Epicurean* cooks."

So, in *Hamlet*, we have the *Nemean* lion (which is written in the old copy *Nemian*).

Those who would adopt the original reading, *Indiau*, may urge in its support that the pearl naturally brings a people of the East to Shakspeare's mind; the connexion in his time being considered so strong, that a contemporary author has distinguished the inhabitants of *India* by an epithet founded on the circumstance of their abounding in pearls:

⁸ *Where a malignant and a turban'd Turk—*] I am told that it is immediate death for a Christian to strike a Turk in Aleppo. Othello is boasting of his own audacity. STEEVENS.

Beat a Venetian, and traduc'd the state,
 I took by the throat the circumcised dog,
 And smote him—thus. [Stabs himself.

LOD. O bloody period!

GRA. All, that's spoke, is marr'd.

OTH. I kiss'd thee, ere I kill'd thee;—No way
 but this, [Talling upon DESDEMONA.
 Killing myself, to die upon a kiss.⁹ [Dies.

CAS. This did I fear, but thought he had no
 weapon;

For he was great of heart.

LOD. O Spartan dog,^a
 More fell than anguish, hunger, or the sea!
 Look on the tragick loading of this bed;
 [To IAGO.

" — were the bright sun with his neighbour beams

" Doth early light the *pearled Indians*."

Cornelia, a tragedy, by T. Kyd, 1594.

On the other hand, the word *tribe* is strongly in favour of the reading of the text, and I have now no doubt that it is the true one.

Webster in his *Appius and Virginia* appears to have had this passage in his thoughts:

" — Had your lordship yesterday

" Proceeded as 'twas fit, to a just sentence,

" The apparel and the jewels that she wore,

" More worth than all her tribe, had then been due

" Unto our client." MALONE.

⁹ *Killing myself, to die upon a kiss.*] So, in the Second part of Marlowe's *Tamburlaine*, 1590:

" Yet let me kiss my lord before I dye,

" And let me dye with kissing of my lord." STEEVENS.

^a *O Spartan dog,*] The dogs of Spartan race were reckoned among those of the most fierce and savage kind. HANMER.

They are again mentioned in *A Midsummer Night's Dream*:

" When in a wood of Crete they bay'd the bear

" With hounds of Sparta." HENLEY.

The Spartan dogs in our poet's contemplation, were *blood-hounds*. See Vol. VII. p. 128. MALONE.

This is thy work: the object poisons fight;—
 Let it be hid.—Gratiano, keep the house,
 And seize upon the fortunes of the Moor,
 For they succeed to you.—To you, lord governor,
 Remains the censure of this hellish villain;³

³ ——— To you, lord governor,

Remains the censure of this hellish villain;] Rymer, who had neither vigour of imagination to make a poet, nor strength of judgement to make a critick, as appears from his *Edgar*, and his *Remarks on Shakspeare*, had yet just enough to play the buffoon and caviller. His criticism on the *Poets of the last Age*, with only a mixture of trite remarks, transcribed from the French commentators on *Aristotle*, are one continued heap of ignorance and insolence. Almost the only remark on Shakspeare, which, I think, deserves an answer, is upon Iago's character, which he thus censures: *To entertain the audience (says he) with something new and surprising, against common sense and nature, he would pass upon us a close, dissembling, false, ungrateful rascal, instead of an open-hearted, frank, plain-dealing soldier, a character constantly worn by them for some thousands of years in the world.* This hath the appearance of sense, being founded on that rule of *Nature* and *Aristotle* that each character should have manners convenient to the age, sex, and condition.

Ætatis cujusque notandi sunt tibi mores, &c.

says Horace. But how has our critick applied it? According to this rule it is confessed, that a soldier should be brave, generous, and a man of honour. This is to be his dramatick character. But either *one* or *more* of any order may be brought in. If only one, then the character of the order takes its denomination from the manners of that *one*. Had therefore the only soldier in this play been Iago, the rule had been transgressed, and Rymer's censure well founded. For then this *eternal villain* must have given the character of the soldiery; which had been unjust and unnatural. But if a *number* of the same order be represented, then the character of the order is taken from the manners of the majority; and this according to nature and common sense. Now in this play there are many of the order of the soldiery; and all, excepting Iago, represented as open, generous, and brave. From *these* the soldier's character is to be taken; and not from Iago, who is brought as an exception to it: unless it be unnatural to suppose there could be an exception; or that a villain ever insinuated himself into that corps. And thus Shakspeare stands clear of this impertinent criticism.

WARBURTON.

The time, the place, the torture,—O enforce it!
 Myself will straight aboard; and to the state,
 This heavy act with heavy heart relate. [*Exeunt.* ⁴

— *the censure*—] i. e. the sentence. See Vol. IV. p. 179, n. 5. STEEVENS.

See also Vol. X. p. 48, n. 3. MALONE.

⁴ The beauties of this play impress themselves so strongly upon the attention of the reader, that they can draw no aid from critical illustration. The fiery openness of Othello, magnanimous, artless, and credulous, boundless in his confidence, ardent in his affection, inflexible in his resolution, and obdurate in his revenge; the cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his interest and his vengeance; the soft simplicity of Desdemona, confident of merit, and conscious of innocence, her artless perseverance in her suit, and her slowness to suspect that she can be suspected, are such proofs of Shakspeare's skill in human nature, as, I suppose, it is vain to seek in any modern writer. The gradual progress which Iago makes in the Moor's conviction, and the circumstances which he employs to enflame him, are so artfully natural, that, though it will perhaps not be said of him as he says of himself, that he is *a man not easily jealous*, yet we cannot but pity him, when at last we find him *perplexed in the extreme*.

There is always danger, lest wickedness, conjoined with abilities, should steal upon esteem, though it misses of approbation; but the character of Iago is so conducted, that he is from the first scene to the last hated and despised.

Even the inferior characters of this play would be very conspicuous in any other piece, not only for their justness, but their strength. Cassio is brave, benevolent, and honest, ruined only by his want of stubbornness to resist an insidious invitation. Roderigo's suspicious credulity, and impatient submission to the cheats which he sees practised upon him, and which by persuasion he suffers to be repeated, exhibit a strong picture of a weak mind betrayed by unlawful desires to a false friend; and the virtue of Emilia is such as we often find, worn loosely, but not cast off, easy to commit small crimes, but quickened and alarmed at atrocious villainies.

The scenes from the beginning to the end are busy, varied by happy interchanges, and regularly promoting the progression of the story; and the narrative in the end, though it tells but what is known already, yet is necessary to produce the death of Othello.

Had the scene opened in Cyprus, and the preceding incidents been occasionally related, there had been little wanting to a drama of the most exact and scrupulous regularity. JOHNSON.

To Dr. Johnson's admirable and nicely discriminative character of *Othello*, it may seem unnecessary to make any addition; yet I cannot forbear to conclude our commentaries on this transcendent poet with the fine eulogy which the judicious and learned Lowth has pronounced on him, with a particular reference to this tragedy. perhaps the most perfect of all his works:

"In his viris [tragediæ Græcæ scilicet scriptoribus] accessio quædam Philosophiæ erat Poetica facultas: neque sane quisquam adhuc Poesin ad fastigium suum ac culmen evexit, nisi qui prius in intima Philosophia artis suæ fundamenta jecerit.

"Quod si quis objiciat, nonnullos in hoc ipso poeseos genere excelluisse, qui nunquam habiti sunt Philosophi, ac ne literis quidem præter cæteros imbuti; sciat is, me rem ipsam quærere, non de vulgari opinione, aut de verbo laborare: qui autem tantum ingenio consecutus est, ut naturas hominum, vimque omnem humanitatis, causasque eas, quibus aut incitatur mentis impetus aut retunditur, penitus perspectas habeat, ejusque omnes motus oratione non modo explicet, sed effingat, planèque oculis subjiciat; sed excitet, regat, commoveat, moderetur; eum, etsi disciplinarum instrumento minus adjutum, eximie tamen esse Philosophum arbitrari. Quo in genere affectum Zelotypiæ, ejusque causas, adjuncta, progressiones, effectus, in una SHAKSPEARI nostri fabula, copiosius, subtilius, accuratius etiam veriusque pertrahari existimo, quam ab omnibus omnium Philosophorum scholis in simili argumento est unquam disputatum." [Præfatio prima. edit. 1763, p. 8.] MALONE.

If by "the most perfect" is meant the most regular of the foregoing plays, I subscribe to Mr. Malone's opinion; but if his words were designed to convey a more exalted praise, without a moment's hesitation I should transfer it to MACBETH.

It is true, that the domestic tragedy of *Othello* affords room for a various and forcible display of character. The less familiar groundwork of *Macbeth* (as Dr. Johnson has observed) excludes the influence of peculiar dispositions. That exclusion, however, is recompensed by a loftier strain of poetry, and by events of higher rank; by supernatural agency, by the solemnities of incantation, by shades of guilt and horror deepening in their progress, and by visions of futurity solicited in aid of hope, but eventually the ministers of despair.

Were it necessary to weigh the pathetick effusions of these dramas against each other, it is generally allowed that the sorrows of Desdemona would be more than counterbalanced by those of Macduff.

Yet if our author's rival pieces (the distinct property of their subjects considered) are written with equal force, it must still be admitted that the latter has more of originality. A novel of considerable length (perhaps amplified and embellished by the English translator of it) supplied a regular and circumstantial outline for *Othello*; while a few slight hints collected from separate narratives of Holinshed, were expanded into the sublime and awful tragedy of *Macbeth*.

Should readers, who are alike conversant with the appropriate excellencies of poetry and painting, pronounce on the reciprocal merits of these great productions, I must suppose they would describe them as of different pedigrees. They would add, that one was of the school of Raphael, the other from that of Michael Angelo; and that if the steady Sophocles and Virgil should have decided in favour of *Othello*, the remonstrances of the daring Æschylus and Homer would have claimed the laurel for *Macbeth*.

To the sentiments of Dr. Lowth respecting the tragedy of *Othello*, a general elogium on the dramatick works of Shakspeare, imputed by a judicious and amiable critick to Milton, may be not improperly subjoined:

"There is good reason to suppose (says my late friend the Rev. Thomas Warton, in a note on *L'Allegro*,) that Milton threw many additions and corrections into the *THEATRUM POETARUM*, a book published by his nephew Edward Philips, in 1675. It contains criticisms far above the taste of that period. Among these is the following judgement on Shakspeare, which was not then, I believe, the general opinion."—"In tragedy, never any expressed a more lofty and tragick height, never any represented nature more purely to the life: and where the polishments of art are most wanting, as probably his learning was not extraordinary, he pleases with a certain WILD and NATIVE elegance." P. 194.

What greater praise can any poet have received, than that of the author of *Paradise Lost*? STEEVENS.

FINIS.



ADVERTISEMENT.

Not to withhold any longer from the public the Works of A. POPE, so often promised, and so long expected; it is intended to defer for a short time the publication of *Shakspeare's Poems*, and the plays and papers commonly ascribed to him, as also of *Ayscough's Index* to his Works, which pieces will be given by way of Supplement.

Several Subscribers having manifested a wish to see the present edition embellished with engravings, the proprietor of the Collection of English Classics, ever ready to meet the wishes of the public, has been at a considerable expense to get the plates of that monument to the glory of the British nation, the *Shakspeare-Gallery* copied in a smaller size, by eminent engravers in France and Germany. Sixty of these plates are now on sale, and the remaining are already in great forwardness, and will be ready for delivery in the course of next summer.



